Saturday Review

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Detail from Self-Portrait by Rembrandt—Courtesy Kenwood House, London

1. *"Art as Investment" by A. Wilfred May (Page 17)*
2. *"The Reputation of Rembrandt" by Anthony Bailey (Page 20)*

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(Advertisement)

One of my favorite cartoon characters is Brother Juniper, and I especially like a drawing in the new book, "More Brother Juniper," showing the little friar seated with his feet in a tub, a thermometer in his mouth and a handkerchief at his nose, while a colleague offers him medicine, explaining "For the man who 'has everything.'"

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All three books make wonderful gifts; but if you decide to buy one or more for yourself, I'm sure Santa Claus won't mind. And neither will your bookseller.

L. L. Day
EDITOR-AT-LARGE

When you're looking at these sumptuous books, don't overlook "More Brother Juniper," an excellent stocking stuffer at $1.00, and, like all the books mentioned here, published by Doubleday & Company, 575 Madison Avenue, New York 22, N.Y. and obtainable from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 655 Fifth Avenue, New York 22, N.Y.

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DECEMBER 6, 1958

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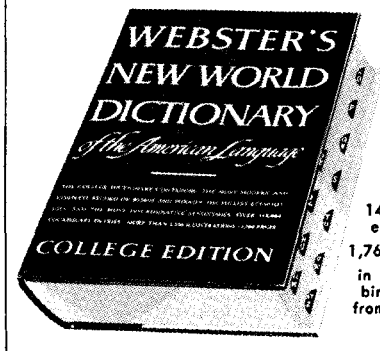

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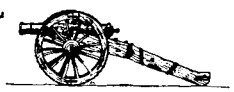

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FIRST OF THE MONTH

By Cleveland Amory

A YEAR AGO, in our first column in this space, we held out high hopes for the word "egghead" to get, so to speak, ahead. But even at our most optimistic we never thought we'd live to see the day when it would be mass-circulated—and in a family magazine at that. But late last month, along came *Newsweek*, with the third of it's so-called "Morale Series" of institutional ads, and there, sure enough, sunny side, were our eggs. *Newsweek's* first ad was "Johnny had *better* learn to read." It's second, "How important is *one* vote?" Then the third, "Send us more eggheads!" ("A split-T football coach can get us to the Rose Bowl. *But an egghead can get us to the moon.*") There's a fourth ad, too, coming up the middle of this month. It's called "Why can't Christmas come *every* day?" Well, we can think of a couple of damned good reasons right now, as a matter of fact, but we'll try to be full of cheer by December 24th.

• • We were a little disturbed, the night of the Rockefeller anti-landslide, in the way Meade Alcorn referred to New York's new governor. He said: "*Nelse* has won a great victory." Even during the campaign we had never quite been able to accept "Rocky" or, worse still, the slogan "Roll with Rock." But even "Rocky" or "Rock" saves six or seven letters, whereas "Nelse" saves only one and, as we forecast last month, it's not the man with the fewest letters who wins, it's the man with the most. (Worked out pretty well, too, except in California, where nothing seems to work anyway.) This whole idea of nicknames is tricky business. The word comes from the old English "Eke," meaning "added," in other words a name added to your given name. Anyway, in the course of time, and corruption, "an ekename" became "a nickname." The trouble was, of course, it implied a familiarity, which was originally based on knowing somebody well enough to go one step further than the first name. Nowadays, though, with our celebrities and personalities (not to mention the necessity for fitting them into newspaper headlines) we hurry the whole thing, and, in our opinion, we hurry it too much. Look what happened, for example, when we hurried Eisenhower into *his* "ekename," Anyway, let's forget "Nelse" and "Rock" until we get to know him better. Meanwhile, how about just rolling along with plain old "Guv'nor"?

• • Our fall lecturing took us, among other places, to the annual convention of the new England Library Association in Swampscott, Mass. Here we discovered, among other things, the alarming statistic that 60 per cent of the U.S. had not read a book this year (and in Johnny's "egghead" year at that!). Well, about the only hope, as we see it, is that they'll get a book for Christmas, and, as anyone who was brought up in Boston knows, books are by far the best presents. Indeed "far" is the word for Boston Christmases because they have to buy their book presents far enough ahead to read them first.

Certainly this year there is a wide range to choose from. This year's picture books, for example go all the way from $50 (or, leatherbound, $250) for the magnificent complete (with drawings) "Letters of Vincent van Gogh" (published by the New York Graphic Society) down to $1 (or 450 francs) for French cartoonist Siné's hysterical book "The French Cat" ("*Chat grin*," "*chat soeur*," "*chat steté*"). In between, there's Ylla's incredible book of photographs, "Animals in India," at $10, and, if poetry is your dish and you're looking for a welcome relief from the beat, unthunk, and unedited generation, there is a lyrical "Anthology of Magazine Verse," which marks the first publishing venture of that dean of second-hand bookstores, Schulte's.

There is relief too on the novel front. For one thing, Mr. Marquand did not, for once, make his accustomed No. 1 spot, and, for another, we can't *all* be reading "Dr. Zhivago" and "Lolita," and for those who aren't, or won't, there's a host of new novels all the way from Pamela Frankau's "Ask Me No More," Nathaniel Benchley's "One to Grow On," etc., to the novel which is still perhaps the most interesting of all (and still hard-going in places) Romaine Gary's "The Roots of Heaven." And don't forget Edith Wharton's short stories.

In nonfiction, the field is even richer. Starting with autobiography, the best are probably Montgomery's "Memoirs" (which he wrote himself) and Mark Van Doren's. Indeed, paragraph two of the latter's, which be-

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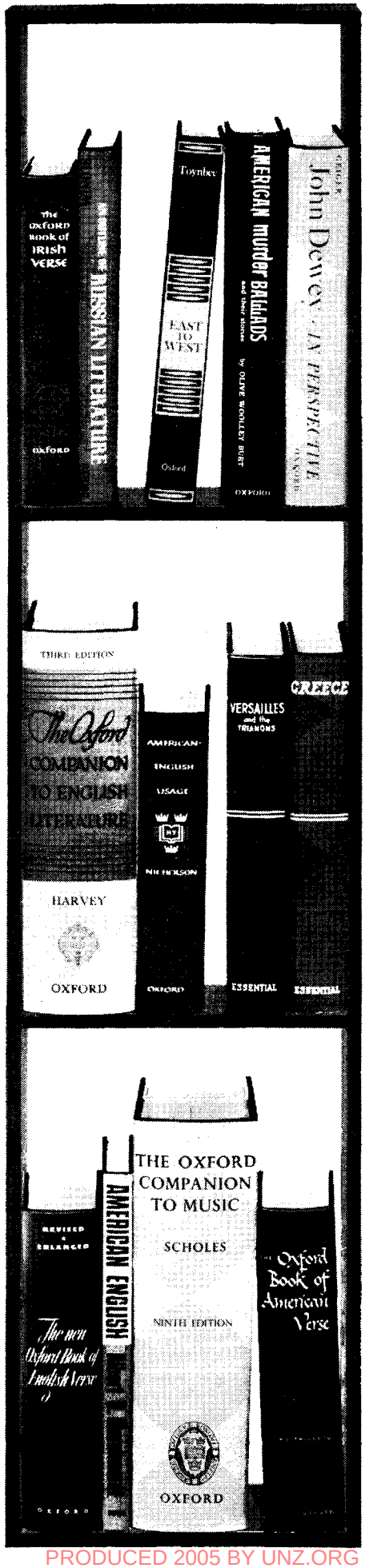

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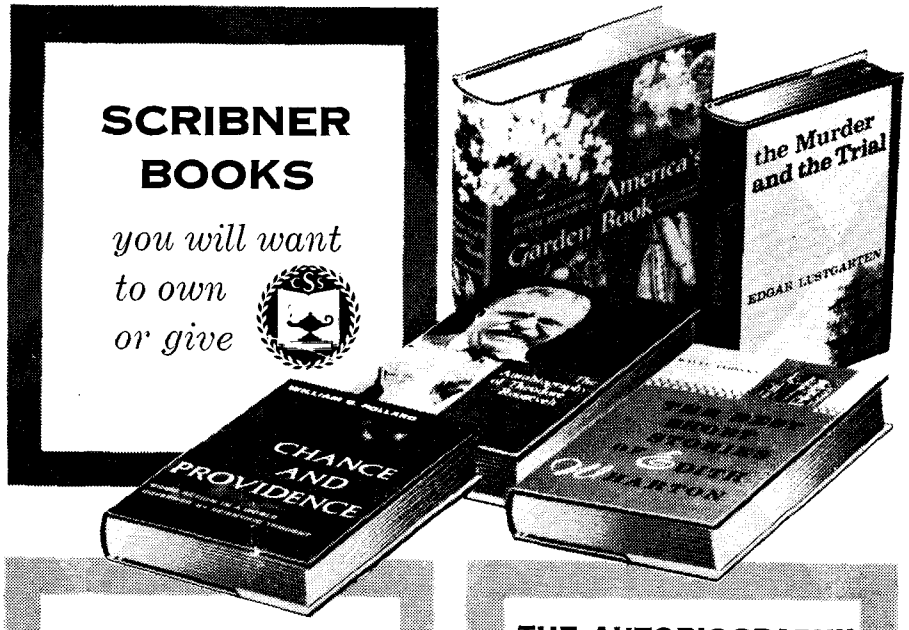

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• • Among the ridiculous "last hurrahs" for such as the late James Michael Curley of Boston, there were, last month, some truly noted passings. One of these, of course, in Beaufort, South Carolina, at eighty-seven, was that of Samuel Hopkins Adams. Another in Cleveland, Ohio, at eighty, was that of Harry Vernon Korner. (Dean of booksellers, for fifty-eight years he had not only been selling books, he had also been reading them.) And, finally, in Madrid, Spain, at forty-five, there was that of Tyrone Power. Unbelievably kind, uncritical, and, above all, charitable, not only in the deed, but also in word and thought (and even about people who gave him every provocation to be otherwise), Mr. Power was not only that *rara avis*, a Hollywood gentleman, he was also a gentle man. In every place he had worked, in Cincinnati, Chicago, both coasts, cities between and countries abroad, there was everywhere a deep and steadily abiding sense of personal loss. And coupled with this went a sense of anger that better medical care and judgment could not have been exercised by those responsible for his dying effort to make the show go on, when, in truth, four generations of great theatrical history were grinding to an untimely and possibly all-time final curtain.

Before leaving for Spain, Tyrone (he never called himself "Ty") had given us a book written by his great-grandfather, an Irish actor who came to this country in 1883, and, at a time when visiting celebrities invariably took delight in criticizing every feature of this country, particularly its spittoons, tobacco chewing, and two-pronged forks, he ignored such "trifles," as he called them, and wrote instead of the great "freshness of spirit," "high feeling," and "the culture" of the new land. "The men of America," he wrote, "have arrived at a point of civilization at once creditable to themselves and honorable to their women." His name, too, was Tyrone Power.

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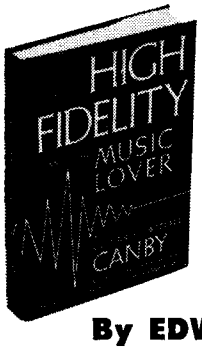

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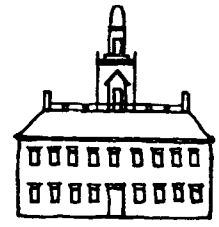

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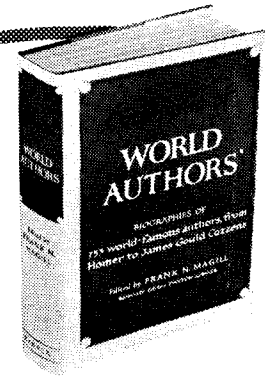

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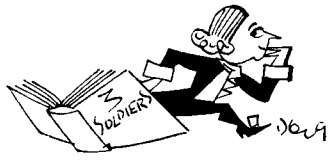
TRADE Winds

OUR RECENT STORY about Truman Capote's new book binding encasing the wrong book inspires Harriet Stolorow to write from Jackson, Michigan: "About twelve years ago I bought a copy of Dos Passos's 'Three Soldiers.' I soon discovered that bound inside the Dos Passos cover and jacket was 'The Memoirs of Jacques Casanova.' At first I thought this was



unique, but then I remembered that Casanova has often been found under the wrong covers!"

AND R. T. BOZAK, the hi-fi pioneer, writes to point out that the words *tweeter* and *woofer*, which have recently come so prominently into our language with the hi-fi wave, are now giving amateur philologists a little trouble. *Woofer*, the speaker that conveys the bass tones, is pretty well traceable to a dog's growl, but, according to most dictionaries, a *tweet* is a *low* chirping note. This is the sort of thing which can cause deep psychological conflicts in the growing number of hi-fi buffs. However, we are happy to report that the newest edition of March's Thesaurus Dictionary covers the subject just as they would want it.

FOR THE RECORD, the correct punctuation for the phrase *that that is is that that is not is not is that that it is* can run like this: That that is, is. That that is not, is not. Is that that? It is.

According to the many letters we received about this, the puzzler is at least forty years old.

Meanwhile, another reliable stumper has come in from Bill Murphy of Minersville, Pennsylvania: *Smith where Jones had had had had had had had had had had the examiners approval.*

After the other workout, this should be easy.

IF YOU EVER HAVE to interview anyone at nine in the morning (a time which is not recommended on general principles), you couldn't do better than to pick on Russel Crouse, of the famous Lindsay and Crouse playwriting team. You'll find him not only wide awake, but also downright cordial. What's more, his wife, Anna, matches his mood exactly. Not even their convalescence from the recent invasion of Ed Murrow's "Person-to-Person" crew seemed to have dimmed their spirits.

They have both recently finished collaborating on their second book for Random House's Landmark series: "Alexander Hamilton and Aaron Burr."

"The house looked like a supply depot for an African safari," said Mr. Crouse, referring to the recent broadcast. "Cables, cameras, lights, microphones, and chaos. However, we survived it nicely, and Timothy had the time of his life."

Timothy is their eleven-year-old, and already a fiend for electronics.

"We could hardly get Tim away from the CBS control truck out in the street, and back in the house for the broadcast," Mr. Crouse continued. "On the other hand, Lindsay Ann took the whole thing in her stride as if it happened every day."

Even though he is co-author of the longest running play in history—"Life with Father"—Mr. Crouse seems to get as much kick out of doing a children's book.

"Anna does the basic research during the winter," he said. "Then we go up to Massachusetts for the summer and write the book.

"Hamilton and Burr were two brilliant and fascinating men. They were equally brilliant, but Burr really didn't give much of a damn for his country, and he went into a fast decline."

"You run into a lot of special problems in writing children's books," Anna Crouse said. "For instance, we had to explain the whole banking system of the time, and we're certainly anything but economists. Finally found the best explanation in a junior high history book. When we finished the first draft, we tried it out on Timothy and Lindsay Ann for vocabulary and clarity. They weren't past the first chapter when they both had

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to look up the word 'thwart' in the dictionary. So we changed it."

"Another problem," said Mr. Crouse, "was the inescapable fact that Alexander Hamilton was illegitimate. This isn't exactly the kind of thing you want to put up on a billboard for youngsters, so we had to get around the problem without being stuffy or incorrect."

"What we did," Anna Crouse said, "was simply never to refer to his parents as man and wife. We didn't try to fool the youngsters, but we didn't play up the sordid."

Both the Crouses were indignant over the fact that the Alexander Hamilton home in the Bronx is in shabby and dismal condition.

"It's supposed to be a city museum —but it's falling apart," said Mr. Crouse. "Unless enough people get together on it, the same thing will happen to this landmark that happened to George Washington's house in New York; they tore it down to make way for the Brooklyn Bridge!"

RUSSEL CROUSE, like every other playwright, will tell you that plays are not written—they are rewritten. And when they reach that final frozen stage, the chances are they'll end up in print. Since 1934 Random House has brought out more than 200 plays in single volumes, and practically preserved all the important marquees of Broadway during the last quarter-century in hard covers. With about twenty feet of bookshelf space you could raise the curtain on almost any important Broadway play during this period in your own living room.

But an entirely different form of play publishing is typified by Samuel French. Instead of buckram, the bindings are paper. The keyword with French plays is: Function. Stage directions, lighting, plots, costuming notes, scenery diagrams—these are the heart of the Samuel French play editions, and few people realize what a whopper of a business this is.

The chances are you'll find a Samuel French catalogue—or its Baker subsidiary—anywhere from Africa to New Zealand. It's been rolling along since 1830 as the oldest and largest play publisher, and has more than 20,000 titles to prove it.

The collection of royalties for plays performed all over the world is no mean job. In one year French sells as many as a million and a half plays. But that's only part of the job. The other job is to protect the author from infringements on his copywright, and to see that he gets a fair royalty.

To do this, French invests $15,000 each year in a clipping service to cover every community possible where more than two or three people con-

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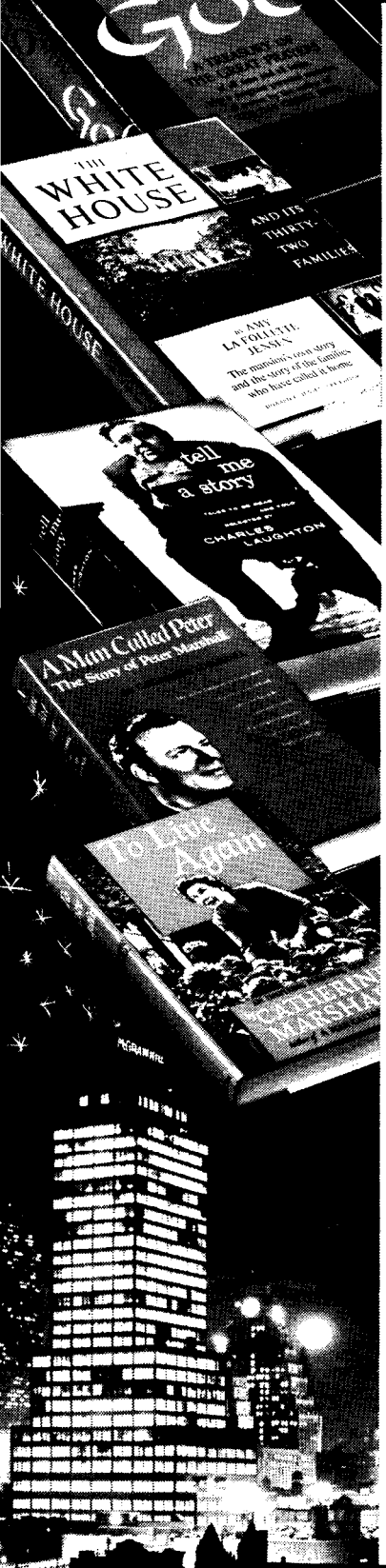

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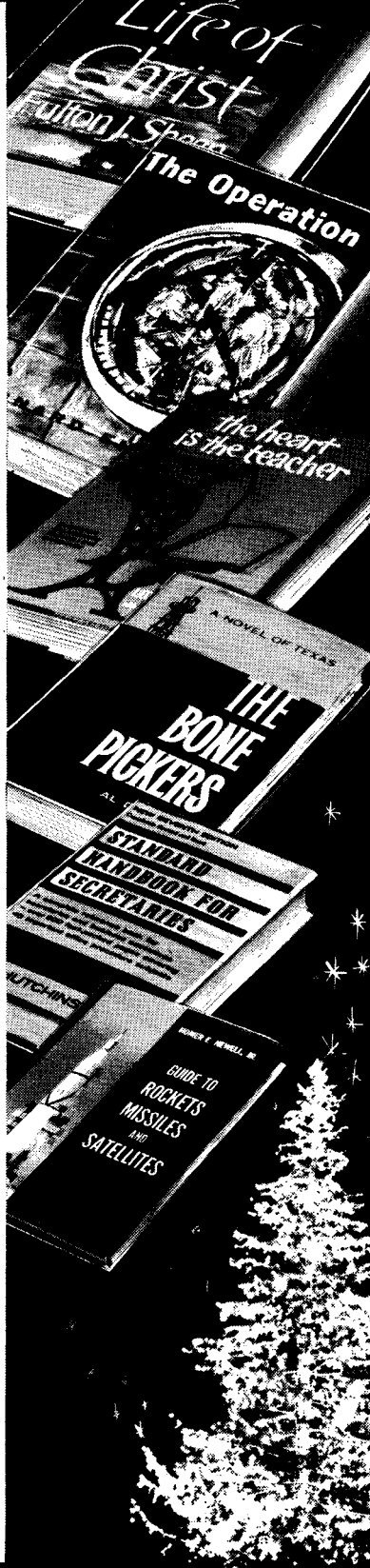

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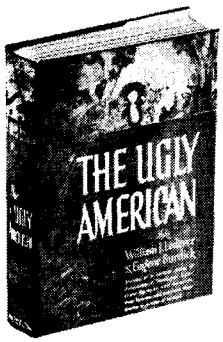

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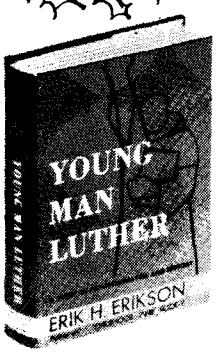

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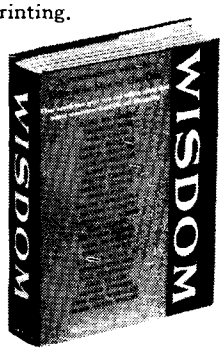

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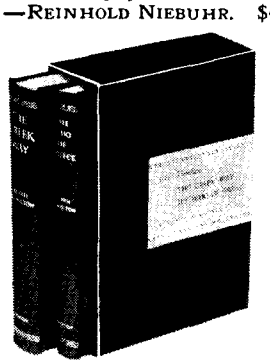

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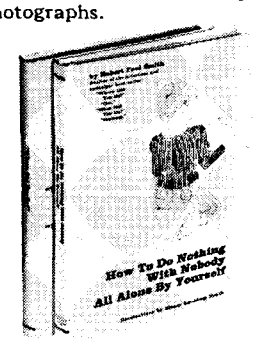

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gregate. The investment is well worth it. A play can't be produced without publicity—and with the publicity a reluctant producer will find that a bill for royalties is on the way. It is gratifying to know, however, that the percentage of play producing groups who try to evade paying royalties is very small.

RUMER GODDEN, looking fresh and vital, was entertained at a Viking Press luncheon recently, and confirmed another typical characteristic of the British novelist: patience.

We have never yet talked with an English fiction writer who did not write painfully in longhand, and who did not struggle through several drafts of a book before the final version. On the other hand, a good many American novelists confess to sitting down at a typewriter and banging out a practically completed version of a book with only the minimum of rewriting. Perhaps this might account for the relaxed precision of the average British novel as opposed to the machine-gun staccato style which typifies so many of our American novels.

Miss Godden, of course, is heavily influenced by her long residence in India, where patience and philosophy enjoy a stature not exactly found here.

FROM MIAMI, FLORIDA, Ralph Bloomfield writes to tell us that many very young scientists have helped solve the re-entry problem for outer-space exploration, thus proving that youth is stronger than friction.

On the other hand, the very young at school these days are markedly under the spell of the Space Age.

A Florida first-grader was asked to stand up and count from ten backwards.

"Ten - nine - eight - seven - six - five - four - three - two - one - zero—damn it to hell!" he said.

"That's fine, Johnny," said the teacher. "But why on earth did you add such profanity at the end?"

"Oh—that," said Johnny. "My father's a scientist at Cape Canaveral!"
—JOHN C. FULLER.

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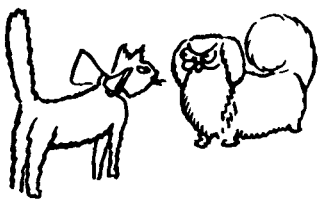
we have a present for them

• *For Discussion*

to the people you sharpen your wits on



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Saturday Review
DECEMBER 6, 1958

—*Cézanne's "The Boy with the Red Vest" (Bettmann).*

DOES REMBRANDT PAY DIVIDENDS?

Art as Investment

By A. WILFRED MAY, *Executive Editor of "Commercial & Financial Chronicle," an investment authority who buys pictures for enjoyment. He analyzes here the popular misconception that art is an investment.*

SOMEWHERE in a cold-water walk-up in Bloomsbury, or Montmartre, or Greenwich Village, someone as yet unknown is applying paint to canvas. And at some time in the future, if the Fates are obliging, these canvases will be sold for monstrous prices (perhaps $616,000, the price brought at Sotheby's this October for a painting by Paul Cézanne—who originally received $340 for his work). They may have lain fallow for a century or more, waiting to be "discovered" by an enterprising critic; or they may have progressed up the scale of market values, from dealer to dealer and collection to collection until, with great fanfare and publicity, they achieve their record price.

If some dealer was fortunate enough to have bought them and stored them away, waiting, like a preternaturally patient setting hen for the eggs to hatch, he will be hailed as a foresighted and prophetic master-mind, combining the financial prescience of a Keynes and the esthetic acumen of a Bernard Berenson. And a collector, noting the alluring price curve, will buy, positive that he is making an "investment" of the solidest kind. Indeed, no matter what the purchase price, the buyer *may* be able to sell his acquisitions for substantially more than he paid for them. If he does, he will be convinced that works of art are a sound "investment," and one more true believer will be added to the faith—a faith in one of the most captivating myths of our time.

Why do people collect art? The reasons are probably as varied as the personalities of the collectors themselves. Some buy pictures because of family tradition. Others do so for business reasons: the ownership of a Seurat is as good as a Triple-A rating in Dun & Bradstreet. Still others buy pictures (as some still buy diamonds) as a refuge from the spectre of inflation. There are those, too, who feel the need to return to the community some part of the fortunes they have accumulated. A great many—perhaps the majority—now buy pictures for the nebulous but powerful reason that it is "the thing to do." And a few buy them because they really enjoy having them around.

THE art market is in the grip of a frenzy comparable to the Children's Crusade or the Tulip Mania. At the same time, there is the growing premonition that the prices paid for pictures today are beyond all rational explanation. Such misgivings about the propriety of the expenditures involved are an additional reason for using the term "investment." Even with relentlessly rising costs and a devalued dollar, six hundred thousand dollars (which can be the price of an Impressionist or Post-impressionist painting) would, for example, pay for a substantial project in cancer research, or send fifty talented students through four years of college. And it appears that no one can buy almost anything in vogue in the art market without failing to realize a

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profit in short order. So the purchase of art, which might be considered eccentric, or too egg-headed for tolerance in the practical business world, is legitimized and even extolled as an "investment." This subterfuge promotes a feeling of emotional and material security which validates the extravagance.

WHATEVER the *reason* for the false art-investment analogy, there is a vital need to correct academic discussions. Surely the acquisition of the beautiful is a motive that can stand on its own feet. Any other contention indeed constitutes a slur on collectors. Whatever financial advantages may accompany the purchase of works of art should be considered as windfalls, very gratifying, but neither assured nor permanent.

Let us review some of the more important essentials characterizing investment operations. Basically investing is the purchase of an asset to preserve one's capital and gain a satisfactory return. For the achievement of these aims securities possess financial, business and legal attributes which lend themselves to precise scrutiny and evaluation.

In the case of a bond, the safety of the buyer's principal is protected by a creditor-debtor contract, which often includes a legally enforceable lien on specific assets. Disclosure for public inspection of every relevant detail is assured, with the fulfillment of this and other sellers' obligations guaranteed by the Securities and Exchange Commission.

In the case of the common stock, the investment medium with which the analogy with art buying is usually premised, its worth is quantitatively appraisable on the twin bases of the property's assets and earning power, existing and prospective. The company's balance sheet fully itemizes all the assets and liabilities, fixed and current, with the book and liquidating values indicated, the correctness of which is assured by independent audit and other legal safeguards. Likewise, the earnings upon which the stockholder's return depends are set forth constantly for the scrutiny of the prospective buyer.

OF COURSE, estimating the future earning power of a common stock involves some "bugs." But the past business record provides a reasonable degree of guidance, as do a variety of management tests, *i.e.*, outlays for research, sales growth, status of the company's industry, etc. And whatever corporate imponderables there still may be, these are surely dwarfed by the obstacles of estimating the future "value" of paint on canvas.

If a business in which you hold stock should turn sour, remedial courses of action are available. If improvement in the management is in order, inefficient individuals can be replaced. Research can be expanded, the plant modernized, technological methods improved. Even if trouble for your company arises through the impact of outside factors, such as a changed status of the industry, there is always the opportunity of salvaging your investment through product diversification, intensification of advertising, or even financial reorganization.

Furthermore, the holder of a bond or stock in a souring investment is afforded a ready "out" via the market's machinery.

In fact, in the mechanics of the marketplace the deviation of art from investment activities is perhaps most dramatically highlighted. When you are considering the purchase or sale of any listed stock or bond you can instantaneously ascertain the most favorable price on a genuine and worldwide auction market, insured by a fool-proof ticker and quotation publication system covering all the available buyers and sellers from New York to Hong Kong.

What a contrast between this hyper-liquidity and order afforded by the securities markets, and the price-tag manipulations and uncertainties confronting the buyer or seller of art, highlighted by informality in identifying bids seemingly lifted out of the auction room's thin warm air!

THE forces setting the varying price tags on works of art are wholly foreign to the fiscal and business checks governing investment decisions. In lieu of capitalizing balance sheet items, interest obligations or dividends, the intermittent "values" placed on paintings are predominantly determined by *fashion*—a factor that is both immeasurable and utterly unpredictable. Whether the actual duration of the maintained demand will be short or protracted, permanent or transient, or what may be the cause of its deflation, no one, unless he be blessed with blind luck can possibly anticipate.

Fashions in art are fluctuant and seldom catholic; they are concentrated in well-defined areas. It is this concentration, plus a careful exploitation of caste conformity, which

Midcentury Account of the Impressionist Fashion

	COLLECTION	SALE TOTAL	HIGHEST IND. SALE
May 14, 1952 Galerie Charpentier, Paris	Gabriel Cognac	$1,008,500	$110,037 Cézanne "Still Life"
Nov. 9, 1955 Parke-Bernet, New York	Curt Valentin et al.	$122,520	$37,000 Van Gogh "Basket of Flowers"
May 23, 1957 Galerie Charpentier, Paris	Ali Khan	$193,000	$23,900 Dufy "Deauville"
June 14, 1957 Galerie Charpentier, Paris	Mrs. Margaret T. Biddle	$870,000	$297,000 Gauguin "Still Life With Apples"
July 10, 1957 Sotheby's, London	Wilhelm Weinberg	$914,256	$186,800 Van Gogh "Les Usines à Clichy"
February, 1957 Private Sale to S. Niarchos	Edward G. Robinson	$3,500,000	Sold as a whole
March 19, 1958 Parke-Bernet, New York	Mrs. H. J. Heinz, II et al.	$353,625	$54,000 Gauguin "Dorbeille Fleurs"
November 7, 1957 Parke-Bernet, New York	Georges Lurcy	$1,708,500	$200,000 Renoir "La Serre"
October 15, 1958 Sotheby's, London	Jakob Goldschmidt	$2,186,800	$616,000 Cézanne "Boy in the Red Vest"
November 19, 1958 Parke-Bernet, New York	Arnold Kirkeby	$1,548,500	$152,000* Picasso "Mother and Child"

*At the Kirkeby sale new high record auction prices were paid for pictures by Picasso, Bonnard, Rouault, Pissaro, Modigliani Segonzac, Morisot, Vlaminck, Seignac, Utrillo, and Matisse

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then brings about a market demand.

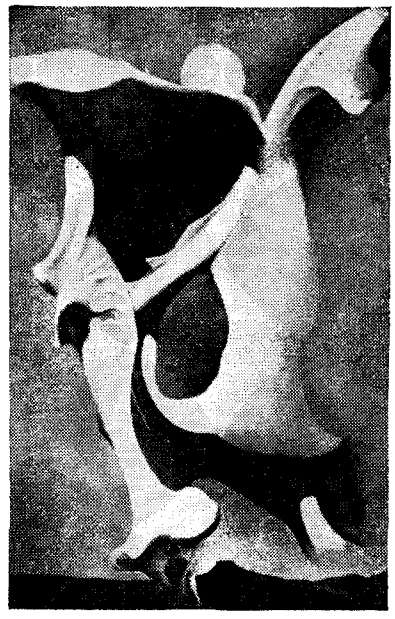
Cycles of fashion in art buying usually correspond to periods when certain schools, past or contemporary, happen to coincide with psychological and social needs. This stimulates the demand which is reflected in rising prices, which recurrently reach an apex. The popularity-and-price cycle thereafter declines and another begins—the causes being indefinable. To buy pictures at the beginning of a cycle and sell them at its apex is, of course, an extremely profitable activity, but a result in no way stemming from measurable material factors.

Changes in fashion have always wrought havoc with individual artists and the works of groups or schools. Perhaps the most horrifying example of what can happen to a fashion—price structure when the taste of the time moves elsewhere is seen in the debacle of the eighteenth century English portraitists, whose market heyday lasted roughly from 1919 to 1929. Almost certainly, were Collis P. Huntington alive today, he could not recoup his outlay of $800,000 for Gainsborough's "The Blue Boy" in 1928. And there are examples which do not lie in the realm of supposition. Consider some of the prices paid by the late Edward T. Stotesbury of Philadelphia, and those brought for the same pictures when sold at auction in 1944. George Romney's "Portrait of Captain Stables" declined from $50,000 to $5,500; Sir Thomas Lawrence's "The Hon. Caroline Upton," $50,000 to $9,000; Romney's "Sir William Lemon," $38,000 to $4,200; Romney's "Master Day," $140,000 to $8,500; his "William Beckford as a Boy," $140,000 to $9,500; Hoppner's "The Tambourine Girl," $300,000 to $10,000; Romney's "The Vernon Children," $225,000 to $22,000. This represents for seven pictures a decline from $943,000 to $68,700—an average from $134,713 to $9,814 for each picture.

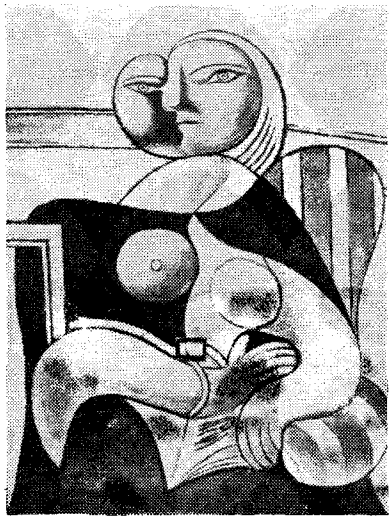
Some of the shift from the eighteenth century English portraitists after 1929 was forced, of course, by the Great Depression which made their prices immoderate even for the few remaining rich. But even if the crash of 1929 had not occurred, sooner or later the fashion would have turned to other fields, with equally unfavorable results. And there would have been nothing that the proud possessors of the "Hon. Lady Thises" and the "Right Hon. Thats" could have done about it. For the owner of a work of art has not a single remedy open to the holder of investment securities. In a falling market, he can merely hang on and hope for the best.

Another fashion cycle similar in its long-range decline to that of the English portraitists was that of the Barbizon School, with Millet, Rousseau, Corot, Daubigny and Dupré as leaders, and that of the "Anecdotal Realists" (French, German, Spanish and English), both of which flourished from about 1875 to 1914. For example, "The Children's Party," by the Munich painter Ludwig Knaus, who was extremely popular in the 1880's and 1890's, was sold to Jay Gould in 1887 for $27,500 (a price all the more astonishing in view of the purchasing power of the dollar at that time). Now Knaus' popularity has become so debased that only one of his pictures has appeared in a major New York auction since 1946, at a price of $500 in 1949. The late nineteenth century Dutch painters Jakob Maris and Joseph Israels, whose work sold freely in the $10,000-$15,000 range in the early 1920s, barely fetch $1,000 today. The Frenchman Alphonse de Neuville, whose patriotic canvases of the Franco-Prussian War

(*Continued on page 56*)



"Changes in fashion have already wrought havoc with individual artists and the works of schools or groups." Above, left, Gainsborough's "Blue Boy," which sold for $800,000 in 1928, and is now worth but a fraction of that amount. At right, a painting by Georgia O'Keeffe which has unpredictably declined a good deal from its price peak.



Impressionist and Post-impressionist can command peak prices in the market today. Both Picasso (left) and Van Gogh (right) are considered "cheap-at-any-price." Cézanne's "'Boy with the Red Vest" sold for $616,000 in 1958, in Sotheby's, in London. Prices ranging from $100,000 upwards are considered bargain basement for this group.

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The Reputation of Rembrandt

By ANTHONY BAILEY

THE Rembrandt legend runs thus: son of a poor family, pupil of mediocre artists, he came to Amsterdam, stunned the critics and the art-buying public, painted the "Night-Watch," ceased to get commissions, went bankrupt, and died, poor, wretched, drunk, and misunderstood, only to be reclaimed by later generations. The truth is somewhat different. After the "Night-Watch" his commissions did decrease, although not to the extent the myth would have us believe. It is probable that Rembrandt chose his own destiny after 1642. He painted what he wanted to paint, and not always what the burghers of Amsterdam wanted to buy.

But at the time of his death—and he certainly died a poor man, with a poor grave—his work was appreciated in the Netherlands. Rembrandt had over fifty pupils, and French and Italian artists as well as Dutch were influenced by him. During the last years of his life he was highly respected in some artistic circles abroad: his work turned up, or was well-noticed, in Flanders, France, Florence, Naples, Sicily, Danzig, London, and Vienna. Gerard de Lairesse, it is true, said in 1669, the year of Rembrandt's death, that Rembrandt was "a master capable of nothing but vulgar and prosaic subjects . . . who merely achieved an effect of rottenness"—an opinion which, in part (the vulgar part), Ruskin was to reflect two centuries later. On the other hand, the English diarist John Evelyn mentioned "the incomparable Reinbrand."

As far as genius is concerned, Rembrandt's contemporaries and sternest critics were all aware that he was a genius. Even Lairesse called him "a master." It was his way of painting that they disliked. The last years of his life were unfortunately those of a classical vogue in the Netherlands, and the Classicistic critics objected that Rembrandt painted too much from nature; he didn't improve on it.

Sandrart, a German painter-critic, said that Rembrandt's work did not have the clarity of classical sculpture or of Raphael's drawing. What Europe wanted was "Venus Emerging from the Arms of Mars," not "The Syndics of the Cloth Hall" or Paul Potter's "Bull."

De Piles, a Frenchman, joined Sandrart in condemning Rembrandt for the fact that he had too many common friends. Of this, Mr. Seymour Slive, a modern Rembrandt scholar, has written: "Rembrandt's seventeenth and eighteenth-century critics always found his artistic reputation inextricably linked with his social reputation." This was a lasting theme. J. B. Descamps wrote in 1763, "His was a fiery genius, quite devoid of nobility and ignorant of the resources which Poetry provides." And Clive Bell, in 1914: "Except in a few of his later works Rembrandt's sense of form and design is utterly lost in a mess of rhetoric, romance, and chiaroscuro."

So, during the seventeenth and eighteenth centuries, Rembrandt was appreciated here and there, but never really applauded. Yet his paintings, vulgar though they might be, turned up in odd places. Charles II had one, and Jonathan Richardson, Jr., when he was in France in 1722, saw a Rembrandt in the Cabinet of the Yellow Bed of the Regent, the Duke of Orleans: "All the good properties of a Picture (of this subject) are here in a very high degree, and some as one can conceive 'tis possible to raise them." Houbraken, the Dutchman, sums up this "appreciation" in his preference for Van Dyck. Rembrandt's fondness of the dark made it impossible, so Houbraken thought, for him to paint a great painting. It was another time, with other demands, and other standards, that made it possible for the notion to be held at all that Rembrandt had painted some of the greatest works, some of the ultimate expressions of mankind.

Delacroix sensed this. "Perhaps," he wrote, "we shall one day find that Rembrandt is a greater painter than Raphael. I write down this blasphemy which will cause the hair of the schoolmen to stand on end without taking sides." As the nineteenth century progressed others did take sides. Fromentin, the rather flimsy French painter who was, at the same time, a fine, perceptive critic, saw that Rembrandt has "no equal in the power of showing the invisible." Taine compared him to Balzac.

IT IS as a modern artist—if necessary, as the first modern artist—that Rembrandt was particularly meaningful to the nineteenth century. He was a precursor of the Romantic Movement; he was, with Hals, one of the first Impressionists. He was not a realist, as Sandrart supposed, but a painter of the mysterious, the infinite, the soul: the meaningless abstract words that can do little justice to his paint. It is that paint, that impasto of the self-portraits and other paintings of the Fifties and Sixties, that move us so richly in our own time. Look, for instance, into the eyes of the "Portrait of Himself" at the Frick Collection and you will see what Stein in "Lord Jim" calls "the real trouble—the heart pain—the world pain"; and with it the exertion and the spirit which enable a man to live in the vacuum that Mondrian, a modern Dutchman, painted and ceased to breathe in. "Brother to Dostoevsky," exclaims Malraux. And indeed, if not to Dostoevsky, to Shakespeare, to the Bible, to what? It is perhaps the most sensible tribute to say that there is nothing in Rembrandt of the Old Master.

—Culver.

Rembrandt's masterful self-portraits, shown left, poignantly record the evolution of a creative spirit—from the vital young artist through the years of "the real trouble — the heart pain — the world pain" to the penniless near-death years.

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LITERARY HORIZONS

The American Past

By Granville Hicks

RAYMOND HOLDEN tells in **"The Merrimack"** (Rinehart, $5) of Charles Dickens's 1842 visit to Lowell. The city had grown rapidly with the rise of the textile industry, and Dickens noted everywhere "indications of its youth."

> The golden pestles and mortars, [he wrote,] fixed as signs upon the sun-blind frames outside the Druggists' appear to have been just turned out of the United States Mint: and when I saw a baby of some week or ten days old in a woman's arms at a street corner, I found myself unconsciously wondering where it came from: never supposing for an instant that it could have been born in such a young town as that.

This is the note struck by most visitors to the United States in the nineteenth century, and Americans were content to have it so. The past was in Europe, and cultivated Americans went there to find and admire it. At home one lived in the present if not the future.

In the middle of the twentieth century, on the other hand, although even more of us go to Europe, we cherish the American past. There is newness enough to impress the European visitor, especially in the great cities and the suburbs into which they bulge, but we have learned to care about the old. Not only do the great dramatic events of our national history—the Civil War is the obvious example—touch our imaginations; we are interested in everyday life as it was lived in all the various parts of the country. The American Guide series, undertaken in the depression by the Writers' Program of the Work Projects Administration, stimulated the process of regional rediscovery and more and more books have been written on the various sections, including several series of regional studies. Of these series, the Rivers of America, planned and started by Constance Lindsay Skinner and continued by Carl Carmer, has been the most successful. It still flourishes, and "The Merrimack" is its fifty-second volume.

"The Merrimack" is one of the better books in a series that is pretty consistently good. The character, if not the merit, of the series has been determined by the fact that the contributors have been poets, novelists, or journalists rather than professional historians. Within the general framework imposed by the idea of the series, each has felt free to emphasize what interested him, and, since the region through which a river flows can be different things to different men, each has had a chance to do what he can do best. Holden, both a poet and a novelist, does particularly well with the physical aspects of the Merrimack valley and with its people.

The book opens with a clear and picturesque account of the river and its principal tributaries together with a brief summary of the geology of the region. Here is how Holden sums up:

> If a man had been able, in 1629, to fly high above the Merrimack and look down upon it, he would have seen it serene, shining, and sure, cutting through the forest and interval of a disputed land upon which no trace of the dispute nor of its makers was visible to the naked eye. He would have seen nothing but a vast stretch of deep green forest in which even the hills were lost, the lighter green of the meadows in the bows and bends of the river's course and the blue and sun-shimmer of ponds large and small. Far down near the wide mouth of the river where it bends eastward to the sea, spreading out in salty shallows the glacial sand and silt of the uplands, he would have seen nothing but sunlight, water-shine, the scallop rise and fall of surf and seabirds over the running tongue of the tide.

Holden sets forth the history of the valley: exploration and settlement, the struggle with the Indians, the rise of industrialism. But individuals are almost always in the foreground. John Stark, native of Londonderry and hero of Bunker Hill, crosses Vermont to win the Battle of Bennington. Loammi Baldwin builds the Middlesex Canal. Samuel Slater pioneers in textile machinery and Francis Lowell in paternalistic factory management. The expatriate Benjamin Thompson becomes Count Rumford, and Franklin Pierce goes to the White House. In describing the opposing views of Daniel Webster and John Greenleaf Whittier, Holden sums up the conflict that preceded the Civil War. Emerson, Thoreau, and Frost speak for the world of letters, Ann Lee's disciples and Mary Baker Eddy for the world of religion.

Having been born in Exeter, New Hampshire, which is close to the Merrimack valley, and having grown up in Framingham, Massachusetts, which, by way of the Sudbury and Concord rivers, is part of it, I take a special pleasure in Holden's book. But I have been almost as interested in books about regions that I know only as a tourist or do not know at all. The American past is fascinating, in part just because of regional diversity. If travelers from Europe in the nineteenth century found something they could define as the American character, they had to admit, as they moved north, south, east, and west, that it exhibited countless variations.

As everyone knows, the twentieth century has been busily engaged in eliminating regional diversity. Wright Morris paints the picture in "The Territory Ahead":

> The dry places and the wet, the forces natural and unnatural, have been catalogued. Death Valley offers cocktails and innerspring trail rides to the new generation of pioneers, and the words "dude" and "ranch" are now inseparable. Talent now *originates* in Las Vegas, and the same nylon sweaters, with the same walking shorts, are seen on what appear to be the same teen-agers in Red Wing, Minnesota, Nacogdoches, Texas, and the Bronx. . . . Of all questions that face the nation, the $64,000 one is uppermost. . . . No matter where we go, in America today, we shall find what we just left.

If Morris perhaps exaggerates the uniformity of American culture today, we can, alas, feel sure that what he says will prove true tomorrow. We are learning to appreciate regional diversity as it vanishes. Is our interest, then, no more than a form of sentimentality? Often it is just that. Often, indeed, a supposed interest in the past is merely a taste for certain comforting stereotypes, many of which have been successfully commercialized. But it is possible to believe that, as Holden maintains, the past lives in the present and has meaning for it. The region cannot be restored as a force in American life, but that does not mean that we have to resign ourselves to cultural uniformity. An advanced technology, if it imposes uniformity in some ways, makes possible variety in others. We conform, almost all of us, more than is necessary for survival in a civilization such as ours. If the study of the past can teach us, as in Holden's book, to see the value of variety, it serves its purpose.

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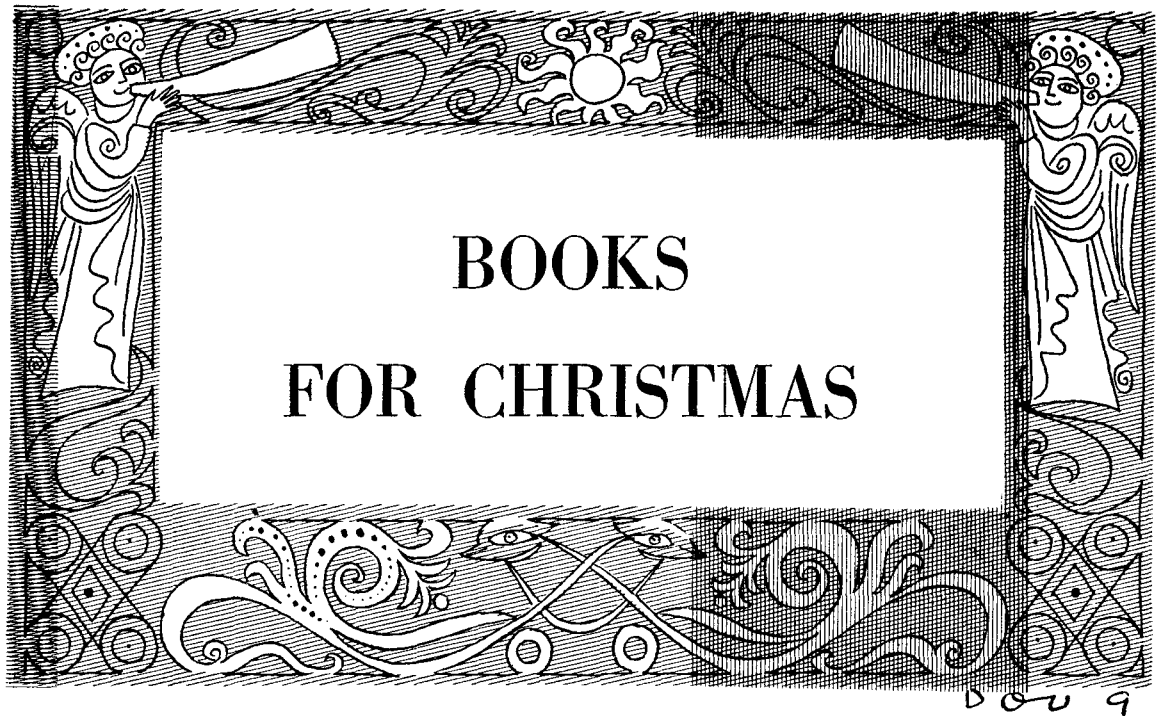

Once again, SR *converts a portion of its first December issue into a display counter for the reader's most cherished Christmas gift: a book. The following pages offer a variety in size, price, and topic. And, since there is more to Christmas than presents, we pause first to reflect on the abuses to which the spirit can be put. This article below is by Chad Walsh, author of "Early Christians of the 21st Century."*

Inspiration for the Modern Man

By CHAD WALSH

IN A TIME when publishers are compassing land and sea to find authors with the acceptable inspirational touch, two sociologists have produced one of the most profoundly religious books of recent years. **"Popular Religion: Inspirational Books in America," by Louis Schneider and Sanford M. Dornbusch** (University of Chicago Press, $4.50). It contains no helpful hints on tuning in to the Ultimate or the Man Upstairs; it offers no guarantees of health, wealth, or mental serenity, but it does something more important: it puts the inspirational literature of our time in proper perspective.

With scientific dedication Professors Schneider and Dornbusch and their asssistants did a paragraph-by-paragraph content analysis of forty-six religious best-sellers from 1875-1955. Their conclusions are not startlingly new. But the impression already gained by any casual sampler of recent inspirational books is now confirmed with the impressive apparatus of scientific research. The total picture, thus revealed, is even more appalling than one would expect.

Everything in "Popular Religion" is backed up by chapter and verse; only its main conclusions can be summarized here. In the first place, there has been the quiet fading out of the grimmer and sterner aspects of the Christian faith. A few of the older books speak of God as judge as well as loving father, and even suggest that pain, suffering, and failure may at times have a positive value in the Christian pilgrimage. But such dour thoughts have been almost totally eliminated in today's cut-rate religion, though the Roman Catholic books constitute something of an exception. In general, "Repent and be saved" had yielded to "Think positively and succeed."

The "world," that traditional enemy of the devout life, has triumphed by going religious in its own fashion, by reshaping the Christian faith into a comfortable psychological technique whose prime purpose is to make its practitioners happily at home in Zion —or to put it more simply, the purpose is to adjust them to the American scene pretty much as they find it. The distinction between the American way of life and the Kingdom of God has become blurred, and the necessary and creative tension between the two has been smoothed over.

By and large, the recent books do all this more adroitly than those of a few decades past. One no longer finds anything as crude as Russell H. Conwell's "Acres of Diamonds." At the time of his death in 1925 he had recited it before 6,000 ecstatic audiences, assuring them:

> You should be a righteous man; if you were, you would be rich.

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> I say then that you ought to be rich.
>
> No man has a moral right to transact business unless he makes something out of it.
>
> The foundation principles of business success and the foundation principles of Christianity itself are both the same. . . . He who can do the most to help his fellow men is entitled to the greatest reward himself. Not only so saith God's holy book, but also saith every man's business common sense.

Nor has that pious flowering of Babbittry reached by Bruce Barton's "The Man Nobody Knows" been subsequently equaled. To Barton, Jesus "built the greatest organization of all. . . . Stripped of all dogma, this is the grandest achievement story of all. . . . Every one of his conversations, every contact between his mind and others, is worthy of the attentive study of any sales manager."

If Conwell made wealth the visible sign of salvation and Barton reduced the tension between the market place and the sanctuary to zero, Henry Link in "The Return to Religion" (1936) described the businessman as performing the daily "miracle of converting water into wine," and dismissed any impatience with the social order as "one of the most common symptoms of an inferiority complex."

The sanctification of riches is more muted in recent literature. Health (physical and mental) replaces wealth as the main goal. But when business is mentioned, religion is advocated as an aid to it. In the words of Norman Vincent Peale's "The Power of Positive Thinking":

> Where is the old-fashioned businessman who says that religion is theoretical and has no place in business? Today any successful and competent businessman will employ the latest and best-tested methods in production, distribution, and administration, and many are discovering that one of the greatest of all efficiency methods is prayer power.

The note almost never sounded in the forty-six books is that of the great Hebrew prophets and their successors in both Judaism and Christianity: the proclamation of God's judgment upon even the best achievements of man and society, the call to remake society in accordance with God's will rather than man's desire. Only two of the authors studied, E. Stanley Jones and Elton Trueblood, are classified as strongly prophetic. Others, notably Frank Laubach and James Keller, fall into what the study calls "pseudo-transformationism." They want to see society redeemed, but they naïvely hold that if men become good, society will automatically be good.

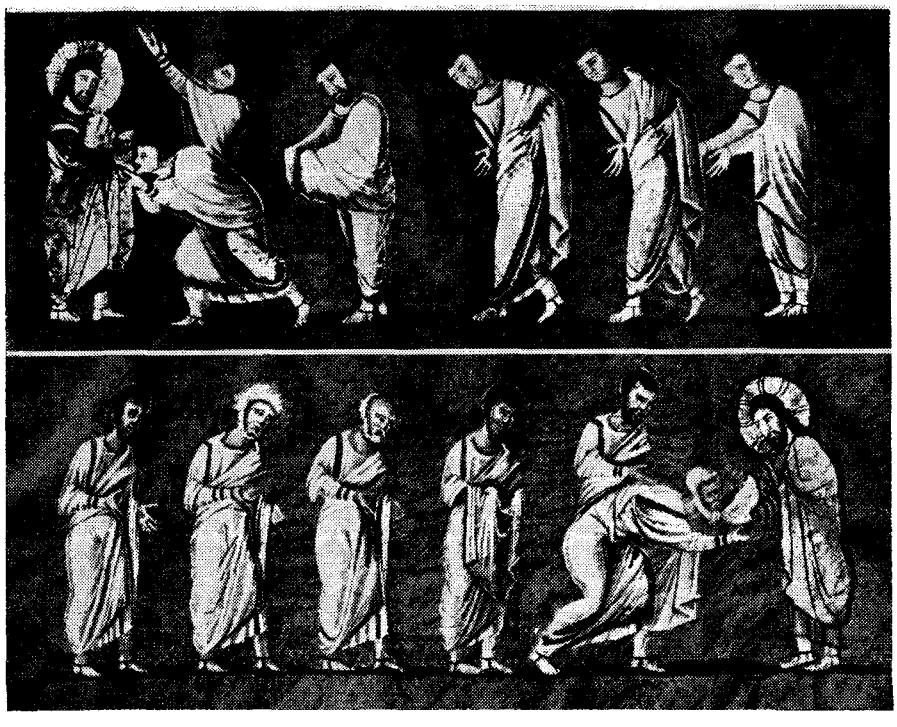
They fail to recognize the "asymmetry" between individual virtue and the health of society. Good men do not automatically produce good social consequences. Many of the major developments in society come about without anyone's having consciously willed them. The depression of the 1930s was not a villainous conspiracy of individuals. It was the result of countless individual decisions and deeds, none of which aimed at a depression. Virtuous and transformed lives are no guarantee against future depressions; action and planning are also needed. This example illustrates the need for historical and sociological thinking on the part of the devout, lest their good intentions lead to nothing in particular. Such thinking is almost totally lacking in the books under consideration. (One can find it readily enough in such a writer as Reinhold Niebuhr, but he is not a best-seller.)

EVEN the Kellers and the Laubachs, as "Popular Religion" makes clear, are mavericks. Most of the books simply accept the order of things pretty much as they find it, and aim at helping the individual to function smoothly, happily, healthily, and lucratively within it.

A feature shared by a majority of the books is an instrumental view of religion. The traditional Christian command has been that one must first love God and neighbor, for their own sake. Various joys and blessings might follow, but these are by-products of something more important. Nowadays we are taught how to pursue the by-products directly. In effect, God becomes an agent, a cosmic errand boy, an instrument, for obtaining happiness, serenity, and the other modern beatitudes. There are the sturdy exceptions to this tendency —Georgia Harkness, for one, insists that religion consists of glorifying God rather than using Him, and that to do the latter is to practise magic. But the greater number of the books imply, if they do not explicitly state, that by a proper technology—prayer, etc. —the power of God can be turned on and put to work. There is rarely any emphatic treatment of what used to be regarded as the necessary preliminaries: repentance, the turning to Christ as mediator, surrender of the will to God.

In one particularly interesting section Professors Schneider and Dornbusch suggest that this instrumental attitude represents a transition toward a complete secularization of religion. At one extreme is the older conviction that God is to be loved and served because He is God. At the opposite extreme is the benevolent

(*Continued on page 49*)



BREAD AND WINE and the Apostles who receive them are depicted in this sixth-century frieze of the holy rite of communion. This is one of many illustrations in **"Atlas of the Early Christian World"** (Nelson, $15), by F. van der Meer and Christine Mohrmann. Maps, pictures, and commentary combine to recreate Christendom's ancient days.

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Posies Plucked from 1958

By JOHN T. WINTERICH

CHRISTMAS is the supreme season of the anthology and the reissue—posies which, of course, are both cultivated and plucked throughout the year, but which burgeon in greatest abundance at year's end. Not every title cited in the samplings below is an anthology or a reissue, but all have some pertinence to the season—as what book does not?

Noah Brooks, Washington correspondent for the *Sacramento Union*, got to know the Lincolns so well that he just missed being a member of the tragic theatre party of April 14, 1865. In 1896 he published a book called **"Washington in Lincoln's Time,"** which has been out of print for more than half a century—a book so accurate and useful that Carl Sandburg quotes it more than a hundred times in his life of Lincoln. It now appears in a new edition (Rinehart, $4.95) with an introduction by Herbert Mitgang, editor of "Lincoln as They Saw Him." Brooks had another qualification in addition to ease of access to the President and competence as a reporter, says Mr. Mitgang: "He could write with simplicity and eloquence." The text is complete. Mr. Mitgang has added interpolations, all legitimate and clarifying—supplying first names, identifying locations, inserting dates. Brooks's narrative was eminently worthy of resurrection, and the job has been ably done.

All of the material in **"The Union Reader,"** edited by Richard B. Harwell (Longmans, Green, $7.50), is from the Civil War collections in the Henry H. Huntington Library. Mr. Harwell begins and ends with Fort Sumter—his terminal selection is Henry Ward Beecher's Charleston oration of April 14, 1865. Soldiers' letters provide the most interesting reading, and more of them might well have been included. All areas are represented, and the units are tied together by a running commentary.

"The Post Book of Civil War Stories," edited by Gordon Carroll (Doubleday, $4.95), with an introduction by E. S. Long, contains nineteen fictional pieces that have appeared in the *SEP* since 1930. Eleven authors are represented; James Warner Bellah, Stephen Vincent Benét, John Brick, Clifford Dowdey, William Faulkner, Joseph Hergesheimer, Paul Jones, MacKinlay Kantor, John P. Marquand, Laurence Stallings, and John W. Thomason, Jr. Statistically, the South has an edge over the North in characters and settings. This good collection will certainly serve as the advance guard for a host of comparable groupings, for, as Mr. Long points out, the creation of Civil War fiction began as early as 1861, and the product has never since been out of stock.

The Centennial Edition of **"The Autobiography of Theodore Roosevelt,"** edited by Wayne Andrews (Scribners, $4.95), has a legitimate place in a listing of the season's anthologies, for the book is an interesting and satisfying composite. The basic autobiography, first published in 1913, is here drastically shorn of much detail, but the core is retained, and around it, in their logical places, are grouped selections from TR's letters, speeches, and historical and nature writings. Mr. Andrews's brief notes (not footnotes, but anywhere-they-are-needed notes) are the cement which holds the mixture admirably together.

DURING the past three years *American Heritage* has published a dozen essays on crises in our history, and these papers, somewhat enlarged, have been assembled in a handsome book, **"Times of Trial"** (Knopf, $5.95), under the general editorship of Allan Nevins. The names of the authors are a sufficient guarantee of the validity of the project: Richard B. Morris, Claude G. Bowers, George Dangerfield, Bray Hammond, Bruce Catton, David Donald, C. Vann Woodward, William E. Leuchtenburg, Thomas A. Bailey, John Kenneth Galbraith, Merlo J. Pusey, and Mr. Nevins. The range of subjects extends from Franklin's "grand design" for a union of the colonies in 1754, through events in the administrations of Presidents John Adams, Madison, Jackson, Buchanan, Lincoln, Johnson, Grant, McKinley, Wilson, Coolidge, and Hoover, to Franklin D. Roosevelt's struggle with the Supreme Court in 1937. The illustrations are abundant and superb.

Alexis de Tocqueville's name is one of the most familiar on the roster of notable visitors to the United States; his "Democracy in America" first appeared in 1835, and it is still in print. But after touring America, and before he wrote his "Democracy," he made some further investigations nearer home, and he repeated these visits later. His accounts now appear as **"Journeys to England and Ireland"** (Yale University Press, $4.50), translated by George Lawrence and K. P. Mayer, and edited by J. P. Mayer. Romance played a part in his first English visit. In 1828 he had met, at Versailles, an English girl named Mary Mottley; he sought her out on his 1833 trip to England and married her in 1836. Tocqueville observed as acutely in the British Isles as he had in the former British colonies, and although his findings were not reported at such length, they are penetrating and the reader is likely to agree with Mr. Mayer that "his interpretations reach far into the future which has become our present."

Forty-three songs, words and music, from nine musicals are presented in **"The Rodgers and Hammerstein Song Book"** (Simon & Schuster, $9.95 until Christmas, thereafter $12.50). The shows are "Oklahoma!," "Carousel," "South Pacific," "The King and I," "State Fair," "Allegro," "Me and Juliet," "Pipe Dream," "Cinderella."

APACHE CHIEF Geronimo's account of his adventures is one of many contemporary frontier reports in **"The Great West"** (Coward-McCann, $11.50), edited by Charles Neider. From Coronado to Mark Twain, this lively anthology chronicles the Old West.

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The selections from each group are preceded by the background story of the play written by Newman Levy, photographs of the original production, and names of the original cast. Gay full-page and double-page paintings by Frederick E. Banbery add gusto to an exuberant performance.

Let the long subtitle of **"Folk Blues"** (Macmillan, $6.25) tell what it is all about: "One Hundred and Ten Folk Blues Compiled, Edited, and Arranged for Voice, Piano, and Guitar by Jerry Silverman, With a Chart of Basic Chord Fingering Patterns and a Full Bibliography and Discography." Mr. Silverman prefaces his satisfying assembly of blues (more than two-thirds of them, words and music, have never before appeared in print) with a long introduction, which is at once history, biographical digest (of Blind Lemon Jefferson, Leadbelly, Jimmie Rogers, Woody Guthrie, and Josh White), and technical discussion of harmonic patterns. The songs themselves are divided into six groups: work and prison blues, hard-times blues, Jim Crow blues, lovin'-livin'-leavin' blues, brimstone blues, and talking blues. "Folk Blues" is both a serious contribution to American musicology by an authority in a special field and a rich supply of entertainment by a high-class entertainer.

Remember "Stories to Remember"? Well, now it has a sequel, **"More Stories to Remember"** (Doubleday, two volumes, $7.50), edited by the same people, Thomas B. Costain and John Beecroft, which follows the pattern of its predecessor. It is a sturdy package-job of reading, and a good one, 878 pages containing (by casual count) 500,467 words. There are five full-length novels—James Hilton's "Lost Horizon," Agatha Christie's "The Murder of Roger Ackroyd," Jack London's "The Call of the Wild," Conrad Richter's "The Lady," and Frances Patton's "Good Morning, Miss Dove"—and there is a novelette, "The Croxley Master," by Sir Arthur Conan Doyle. There are also thirty short stories, or selections, by name authors, and good ones, from Dickens to now. And there are lavish paintings in color (plus a multitude of pen and ink drawings) by Frederick E. Banbery, who has been having a mighty busy year.

Swindlers, hoaxers, con men, jokesters parade before the reader in dazzling profusion in **"The Double Dealers,"** edited by Alexander Klein (Lippincott, $4.95), a book which is a sort of overflow meeting to his "Grand Deception," published three years ago. Mr. Klein's basic criterion for selection has been "the dramatic or amusing, ingenious or fantastic nature of the hoax, fraud, ruse, or imposture."

Freshmen

Sophomores

Juniors

Seniors

THOSE DEAR DEAD DAYS are recalled in A. C. Spectorsky's anthology, **"The College Years"** (Hawthorn, $7.95), a literary look at university life from Chaucer's "Oxenforde" to Fitzgerald's Princeton. Winslow Homer interprets in a series of drawings, above, the progression from verdant freshman to lofty senior.

A variety of places and periods is covered, with native talent predominating, and the arrangement is neither chronological nor by categories, but "by contrast and variety," so that the reader doesn't run into the same type of incident twice in a row. Forty authors are represented. The units are of all lengths from the phony Van Gogh's ear surreptitiously "exhibited" by a clever wag at New York's Museum of Modern Art (200 words) to a full treatment of the young Philadelphian who posed as a professor and was finally unmasked at the University of New Hampshire (6,300 words). This is an excellent pick-up book, especially if you like to see a smooth operator at work—on somebody else.

Count that Yule lost which does not produce at least one canineology. This year's is **"Cold Noses and Warm Hearts"** (Prentice-Hall, $5.95), with a preface by Corey Ford and edited by Lord knows whom. Sixty-plus poets, essayists, cartoonists, and tellers of tales, American, British, and French, constitute the battery of contributors. The selections are good, but the sixty pages which are needlessly given over to title-leaves could have been taken up by that much additional text. (Fair play, now—the twenty-four pages of cartoons are not included in the pagination.)

"The purpose of this book is to illustrate by representative selections of prose and verse the artistic use of folklore by American authors." Thus the introduction to **"The American Folklore Reader"** (Barnes, $10), edited by John T. Flanagan and Arthur Palmer Hudson. The eighty-plus entries by forty-nine authors are divided into twelve categories—"Indians," "Witchcraft and Superstition," "Yankees," "Negro Tales," and so on. There is a group of "Devil Tales" (Stephen Vincent Benét's you-have-one-guess-what is one of them); "Frontier Humor and the Tall Tale" inevitably includes Mark Twain's "The Celebrated Jumping Frog," and "Buried Treasure," just as inevitably, makes room for Poe's "The Gold Bug." The chief value of a miscellany of this sort is the possibility that it will get more people dipping into the mainstream of American literature.

Rather more comprehensive and inclusive is **"A Treasury of Golden Memo-**

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ries" (Hanover House, $3.95), edited by Kenneth Seeman Giniger, a collection from many lands and literatures keyed to the familiar and the universal. Mr. Giniger's choices are the spoken pieces of school days. Spartacus addresses the gladiators, the little star twinkles, Old Ironsides rides again, Sennacherib (twice misspelled) is destroyed, Rabbi ben Ezra ages, Stephen Foster and Edgar Guest chant, Hippocrates swears, Mark Antony orates, and the Jabberwock is slain. Longest pieces ("spoken"?) are "The Rime of the Ancient Mariner" and "Horatius at the Bridge." Call it a good book-around-the-house if you have nothing like it.

The eleventh annual issue of "Year" (Year, $7.95) is dominated by pioneer efforts in the space-conquest field and the resurgence of trouble in the Middle East—from macrocosmos to microchaos. Here is the usual balance of words and pictures (75,000 of the one, 700 of the other, indicating that one picture is worth 107 words). Try these 1958 names on your recollectory: Raulston Schoolfield, Silky Sullivan, Kathy Grant, Johnny Stompanato, Edward Gein, Mrs. Germain Allard.

Babbittry, Comstockery, and related phenomena of the American scene are targets for the slings and arrows of an outraged sharpshooter in **"The Bathtub Hoax and Other Blasts and Bravos from the Chicago Tribune,"** by H. L. Mencken (Knopf, $4.50), capably edited by Robert McHugh. These roundhouse rights were flung from 1924 to 1927, but except for the occasional impingement of a proper name of no moment at this moment (and these are adequately identified in a terminal glossary), the collection is as lively as if the Baltimore volcano were still in eruption. The classical bathtub sophistry of 1917 is supported by two follow-ups in melancholy proof that man was made to be hornswoggled. It is within the bounds of possibility that young things of both sexes sometimes inquire, "Who *was* Mencken?" This book will serve as an excellent introduction to the entire canon.

The eighteenth annual issue of **"The Saturday Book"** (Macmillan, $6), edited by John Hadfield, lives up to the high standard set by its opulent predecessors. In his search for "the beautiful, the curious, and the disregarded," Mr. Hadfield has, in fact, never done a better job. The pictorial content is larger than ever before, and the choice of subjects even more varied and attractive. Norman Scarfe's "The Face in the Window" (portraits in stained glass) has superb photographs by Birkin Haward; John Betjeman discusses some buildings he

(*Continued on page* 53)

For Art Lovers the Ages Bound

By ALFRED WERNER

TO COUNT our blessings, we might well remember that even so astute and sensitive a writer on art as Baudelaire managed to see only a very small segment of the art up to his time—whereas reproductions brings us today the art of all ages and lands. It was during the last years of his life that the brilliantly colored Japanese prints were discovered by the artists of Paris, but he could not know any of the marvelous sculptures in clay, bronze, or wood, the wall paintings, decorated screens, and designs on paper or silk that are now presented to us by Yukio Yashiro and Peter C. Swann in **"2,000 Years of Japanese Art"** (Abrams, $25). A Japanese scholar and the curator of Oxford's Museum of Eastern Art have pooled their knowledge to reveal, in chronological sequence, the finest samples of Japanese art, most of them still in Japan, for, as the authors assure us, "there are to be found only very few examples of Japanese art in European and American museums which can be considered as really first-class." By contrast, the majority of sculptures, photographed by Eliot Elisofon for **"The Sculpture of Africa"** (Praeger, $15) can be seen in the great museums of the Western world, though a few are in public collections in Nigeria, the Belgian Congo and northern Rhodesia. The photographs are large and superb; the text by William Fagg and Ralph Linton is most enlightening.

THE MASTER OF TRECENTO was Giotto, whose paintings, along with those of Martini, Duccio, and the brothers Lorenzetti, are pictured in Enzo Carli's **"Giotto and His Contemporaries"** (Crown, $7.95). A contemplative Virgin, above, appears in Simone Martini's portrayal of the Annunciation.

There is currently considerable interest in the artists who flourished in the early days of the Renaissance—*vide* **"Giotto and His Contemporaries,"** by Enzo Carli (Crown, $7.95), **"Botticelli,"** by André Chastel (New York Graphic Society, $22.50), and **"Carpaccio,"** by Terisio Pignatti (Skira, $5.75). The "sharply linear beauty" of the "precocious nervous creatures" painted by Botticelli appears to perfection in the enormous color plates of the elegant volume devoted to the Florentine. While these books are mainly addressed to the art-loving layman who prefers looking to reading, **"Italian Renaissance Sculpture,"** by John Pope-Hennessy (Phaidon, $20), is the middle volume of a very scholarly trilogy, "An Introduction to Italian Sculpture." The learned but readable text surveys the fifteenth century in Florence, Rome, and Venice, evaluates the work of such giants as Donatello, Luca della Robbia, and Verrocchio, and is adequately illustrated, with significant details frequently shown.

Bosch, Master of the Fantastic, opens the second volume on **"Flemish Painting,"** by Jacques Lassaigne and Robert L. Delevoy (Skira, $25). From the still medieval world of Bosch, with its monsters and demons, we are carried to the equally complicated, but not always disturbing vision of the "Peasant Brueghel," who was, we are told, a highly intellectual and enlightened man rather than the clown or boor some believed him to have been; and from Quentin Massys, famous for his "Lamentation Over the Dead Christ," to the many-sided grand seigneur Rubens and his disciple, the polished portraitist Van Dyck.

Those who wish to learn more about Brueghel may turn to the searching and well-executed **"Peter Brueghel the Elder,"** by Gustav Glueck (Braziller, $20). A look at the pictures is not

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enough, since they are full of symbolic meanings that will escape the uninitiated. Some of his oils involve dozens of episodes and scores of participants. It is therefore advantageous to study the smaller segments, following the complete picture. In one work, "The Netherlandish Proverbs," the topsy-turviness of the world is illustrated in a hundred adages; in "Children's Games," a whole village has been taken over by children, playing more than eighty different identified games. The explanatory notes themselves are a miraculous blend of scholarly astuteness and unceasing patience.

Vermeer was born a century after Brueghel, into a Holland that was an island of peace untouched by the Thirty Years' War. The artist could not sell his own works, and supported himself and his family by peddling the paintings of others. He was for the first time fully appreciated in the middle of the last century. Now Ludwig Goldscheider in his volume, **"Jan Vermeer"** (Phaidon, $10), describes and illustrates all of the paintings that have come down to us. The author accepts only thirty-six as unassailably authentic. A small number, but it includes some of the noblest products of Western art.

Vermeer has been called the first Impressionist although the title really belongs to Monet, whose picture "Impression Sunrise" caused a furor in 1874. **"Claude Monet,"** by Leon Degand and Denis Rouart (Skira, $5.75), is the eighteenth monograph in a most useful series, The Taste of Our Time. Within exceedingly limited space, precise information is given about the painter who was born when Delacroix and Ingres were at their peak, and who lived to witness the rise of Fauvism, Cubism, Expressionism, and Surrealism. Monet died in 1926. At that time Matisse was painting, in riotously brilliant colors, the haunting odalisques that are among his most celebrated works. Gaston Diehl's **"Henri Matisse"** (Universe Books, $17.50) surveys the master's development from a rather belated Impressionism through the color seizures of the Fauve period to the formation of his inimitable, though often copied, pleasurable mannerism.

But Matisse never stopped: "At fifty-nine, an age when most artists have had their say and begin to repeat themselves, he experienced a second flowering and entered on a fresh career of redoubled activities and constant renewal." Diehl does not cover what we may call the artist's third flowering, namely, the works of his last four years, so we must turn to **"The Last Works of Henri Matisse"** (Harcourt, Brace, $32.50). The texts by Pierre Reverdy and Georges Duthuit are mere eulogies but the large illustrations are excellent. We have here, reproduced in color lithography, some of the octogenarian's final experiments: basing his simplified designs on flowers, leaves, or the human figure, he executed them with papers, gaily colored in gouache, which he cut and pasted. There are also dynamic drawings of the nude, testifying that even in his old age the artist's hand had not lost its cunning.

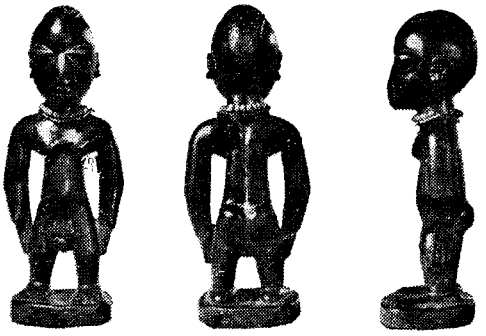
Kandinsky, we are told by Will Grohmann in **"Wassily Kandinsky: Life and Work"** (Abrams, $17.50) was "struck by Matisse's sense for color and form," but while he belonged to the same generation, he soon surpassed him in revolutionary élan, painting purely abstract visions as early as 1911. An enormous effort has gone into this staggering volume, which seems to include everything one might want to know about the subject, and which, in addition to the full-page reproductions, contains a "Classified Catalogue" of no fewer than 761 stamp-sized illustrations.

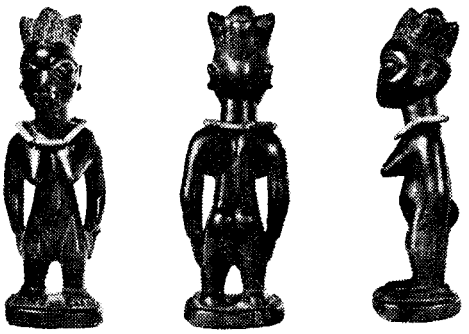
Oddly, neither Kandinsky, nor Mondrian or Klee was considered worth covering in the two-volume work, **"XXth Century Painters,"** by Bernard Dorival (Universe Books, $20). Apparently, the author did not wish to discuss artists who were not Frenchmen or had not at least fully aligned themselves with the school of Paris. The first volume opens with the "Nabis" (the group including Bonnard and Vuillard) and ends with "Orphism and the beginnings of non-objective painting." The second deals with the "naïve" painters, the Surrealists, and the various abstract schools. We are grateful for the mention of a score of artists under forty whose work is not yet widely known outside France.

"Modern Art: A Pictorial Anthology," edited by Charles McCurdy (Macmillan, $9.50), is a reference work in which several authorities have covered, somewhat dryly, the recent trends in painting, sculpture, architecture, and design in the Western world. Briefly discussed are all major movements and personalities; more than a thousand illustrations document the text. Of particular value to the student is the bibliography, listing periodicals and monographs in several languages.

Whereas the McCurdy book should be of interest mainly to librarians, curators of museums, college teachers, and other professionals, **"The Praeger Picture Encyclopedia of Art"** (Praeger, $17.50) addresses itself to the layman. This work, which was compiled by German professors, tries to cover the entire history of art, from the Old Stone Age cave paintings to the gray monotones of thirty-year-old Bernard Buffet. To those who do not as yet own a one-volume history of art, it can be recommended, for it offers the beginner a practical and intelligible guide through that vast edifice, the "museum without walls," which is the realm of artistic enterprise.

FROM THE HEART of darkness comes the craftsmanlike statues pictured in **"The Sculpture of Africa"** (Praeger, $15). Photographer Eliot Elisofon and British ethnologist William Fagg have examined hundreds of native works in an attempt to show that tribal carvings, often considered no more than gross curiosities, have their own artistic validity. The images here are sculpted following death, and guarded through the years by the family as amulets to ward off evil.





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Gifts to Get Hysterical By

By JEROME BEATTY, JR.

THE cartoonists haven't been idle, nor will you be when faced with the pleasant task of sifting for gifts through all their newly published collections (nineteen-and-one-half inches high, when stacked). Fortunately, humor has little relationship to publication costs, so you may easily become hysterical at any of these inexpensive dollar books, for example:

"Miss Peach" (Prentice-Hall) is the teacher, the straight gal for a bunch of smart, sophisticated, comical students attending the Kelly School kindergarten. I'd say they were the funniest people in the whole world, and anyone who reads the Mel Lazarus daily strip knows it.

In this world of little people, dogs talk, as in Bob Taylor's **"Cyrano"** (Doubleday). Cyrano asks a penguin, "Wotsa matter—all dressed up and no place to go?" Of course, the hound called **"Snoopy"** (Rinehart) talks only to himself. He is one of the main characters in the world which Charles M. Schulz calls "Peanuts." Snoopy fights for recognition and love from Charlie Brown and his friends, and often gets it. When he doesn't, he leans his head against a rock and reflects on a dog's life, "There's so little hope for advancement!"

I'm happy to report the return of Brother Juniper, entitled **"More Brother Juniper"** (Hanover), of course. This burlap-clad monastic is the invention of a Franciscan, Father Justin McCarthy, and gets involved in the most comical, tasteful religious jokes you can imagine. When B. J. plays cowboys and Indians with his little friends, he asks plaintively, "How come I always have to be the good guy?"

I've always felt that Bob Barnes was a little rough on husbands, so I'm glad to see that in his new collection, **"The Better Half"** (Holt), he has made it easy to avoid that impression. A dotted line runs right across the middle of every page. Above the boundary are anti-male jokes (She says, "We have another anniversary coming up soon —yours, mine, and this dress."). Just slice the whole volume into two pieces and keep the bottom part. Females will do the opposite, of course.

While you have the scissors out, you can get to work on **"Oh Baby!"** (Winston, $2.50), a gathering of Mike Angelo's cartoons about babies, naturally. The last section of the book consists of all the gags reprinted on gummed paper with a plug for the book included. "Tear out and paste on letters, envelopes, post cards, and gift packages!" is the slogan. It's the first time I can recall a publisher asking the reader to do promotion work.

GAMESMANSHIP: The fun lover, active participant or idle observer, is certain of some chuckles in leafing through the gag-filled pages of **"The New Yorker Album of Sports and Games"** (Harper, $5). Arno, Darrow, Addams, and scores of others are represented with cartoons, ranging from the genial jest to the acerbic stab, and all the laughs are about the sporting life.

For **"The New Yorker Album of Sports and Games"** (Harper, $5) the editors of that magazine have gone back as far as 1930 to find 400 wonderful cartoons along the lines indicated by the title. There are so many fine Cobeans, Arnos, Steigs, Prices, Thurbers in this volume that prove that true wit doesn't wear away. In one by Addams, a sad-appearing husband walks out the front door with his golf bags over his shoulder. Inside, his fortune-teller wife looks in her crystal ball and calls after him, "You're going to shoot a hundred and fourteen, dear!"

The Curtis Publishing Company is represented this year by **"The Saturday Evening Post Cartoon Treasury"** (Dutton, $3.95) and by **"Never Underestimate the Power of a Woman"** (Dodd, Mead, $2.95). The former, edited by Marione R. Nickles, covers twenty-five years of *Post* cartoons. The latter consists of a number of captionless drawings, which, Phyllis McGinley states in her introduction, "relentlessly expose the delicate machinations" of woman.

Stan and Jan Berenstain have two new books. One is based on their *McCall's* series and is called **"It's All in the Family"** (Dutton, $2.95). The other, **"Lover Boy"** (Macmillan, $2.50), is subtitled "The Last Word in Animal Husbandry." These must be original cartoons done solely for the book, for I can't imagine any family magazine nervy enough to come out with such candid observations on the behavior and psychology of men and women. They're awfully amusing.

That indefatigable humor-book editor, Lawrence Lariar, keeps up the pace. He has just added three volumes to the dozens he has done over the years. These are **"Best Cartoons of the Year 1958,"** and (with Ben Roth) **"Best Cartoons from Abroad 1958"** (both Crown, $2.95) and **"You've Got Me in the Nursery"** (Dodd, Mead, $2.95). Lariar says in one introduction, "The native American cartoonist, ever on the alert for fun and frolic, did much in 1958 to inspire laughter." One good example is the George Wolfe gag showing the man leaning on the bar and watching the bartender pour him a drink. "As soon as I'm high," the customer tells the barman, "switch me to the cheaper stuff."

Speaking of efforts from abroad, we have an excellent sample of humor from the Continent in Viking's **"Slightly Out of Order"** ($3.50), edited by Ralph Shikes. As usual, these foreign cartoons are mostly captionless. They are interesting because they depend so much on the drawings, and also because they allow a comparison of

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the senses of humor of various European nationalities. If you didn't know better, you might conclude, "Well, Swedes are subtle and Italians are sexy."

Now available in many book shops are the three Raymond Peynet cartoon books, **"The Lovers' Travelogue," "The Lovers' Pocketbook,"** and **"The Lovers' Bedside Book"** (British Book Centre, $2.50 each). The Frenchman's quaint and slightly risque drawings have been translated into English for those who enjoy low-key, Gallic wit.

More good news from that country. André François can be seen in a new collection, **"The Half-Naked Knight"** (Knopf, $3.95). Remember "The Tattooed Sailor"? Once again the great artist and humorist shows how foolish he thinks people are.

A stone's throw from the Continent, Nicolas Bentley put together a 1958 **"Pick of Punch"** (Dutton, $4.95) for people who don't read French humor. This solid volume contains text as well as a lot of delightful cartoons by English jokesters.

Russell Brockbank, art editor of *Punch,* is also known as "the cartoonist laureate of motor racing." His **"The Brockbank Omnibus"** (Putnam's, $3.95) is filled with delightful cartoons that poke fun at all forms of motor transportation including oversized American cars, European midgets, antique cars, and racing cars. Mr. Brockbank is extremely funny.

And then, your sides aching from the jocularity of all these books, you can bring yourself back to earth with **"Herblock's Special for Today"** (Simon & Schuster, $3.95). Here are well over four hundred superb political cartoons, each one containing a message, an editorial, an ironic comment that will often set your heart thumping with the sense of it.

Presents for Gravure Lovers

By DAVID M. GLIXON

IF Christmas morn should find you or your favorite second cousin the astonished recipient of these nine new and handsome books, either of you would gladly postpone breakfast, and by nine o'clock would be able to answer such questions as:

1. Are sickle hocks worse in a hound than in a horse?
2. In what country was the marble treasury of Marseilles?
3. Which composer's portrait adorns boxes of chocolate pralines?
4. Give the title of the popular story beginning with these lines:

The great eternal God, who made
The World and all therein,
Made Man also upright and just,
And wholly free from Sin.

5. The smallest museum in what city specializes in *netzkes* and *kogos*?
6. A proper kowtow requires how many prostrations?
7. Name the ruler who sighed as he died: "What a great artist perishes with me!"
8. How do you say "pear tree" in Middle English?
9. What is Jeanmaire's given name?

But if you or that lucky cousin received these books on Christmas morn, dollars to bagels neither of you would get around to looking up the answers. You'd be too enthralled by the pictures, the printing, and the other manifold attractions.

As you will have guessed, some of these nine are books for the traveler by plane, ship, or air-conditioned armchair. There is, first of all, the latest addition to the memorable Beaux Pays series: **"Greece"** (Essential, $8), which inevitably covers art, myth, and archaeology as well as geography. Like the view from Parnassus, the contents embrace nearly all Greece, from Olympus to the Isles. By gravure plates so soft and sharp that your fingers try to follow the sculptured surfaces and your gaze is lost in the landscape, and by a text that teaches the past as it points to the present, you are guided graciously and irresistibly through the motherland of our civilization. A good index and a foldout map further enhance your visit.

Hachette World Albums (Hastings House) are at last available for **"Austria"** ($4.75) and **"Paris"** ($6.50). Each of these begins with a twenty-five-page "Presentation"—history, anecdote, personalities, essential atmosphere—and winds up with detailed historical and archaeological notes on the pictures. Sandwiched between is the delectable kernel of the book: sixty-three full-page black gravures and eight color plates for "Austria," ninety-two and eleven for "Paris." These albums worthily serve a dual function: before you go they test your vacational aptitude, and after you've returned they cause an acute attack of bittersweet nostalgia.

Since you are so interested in Paris, and since you have friends equally smitten, it would be well for you all to acquaint yourselves *before* Christmas with the remarkable **"Illustrated History of Paris and the Parisians"** (Doubleday, $17.50 now, $20 after January 1). It's a big book, designed for rousing, browsing, and reference, for eye-feasting and eyebrow-raising—even for straight reading, whether on the level of the passing panorama with its large-type gloss in subtitle prose, or as a continuous if episodic narrative. Etched in rich monochrome gravure, or reproduced in bright colors, here are the seventeenth-century theatre, the stained glass of the Sainte-Chapelle, the first train from Paris to Orléans, the Revolution, the Unesco Secretariat; grisettes, lorettes, midinettes; Héloïse, Villon, Molière, Zola, Jouvet, Cocteau: more than 900 pictures, from thumbnail to full-page. An opulent, cleverly organized phantasmagoria, with maps and indexes, and sumptuously bound in a bird's-eye view.

Jean Giono contributes an amusing memoir by way of introduction to **"The Rome I Love"** (Tudor, $7.95), a spacious, handsomely arranged album of dramatic photos in which people, statues, and buildings seem to have posed for Patrice Molinard's sensitive lenses. The superb plates, several in color, are given all the room they need, even if it should carry them across the center fold. Informal captions and a running commentary see the reader safely through the Rome of the pagans, the Rome of the Popes, the Rome of the populace.

BUT the season's well-made books are not confined to picture albums. Here is George H. Kerr's 570-page **"Okinawa: The History of an Island People"** (Tuttle, $6.75), to give us a needed background for today's events: the ancient past of the Ryukyu Archipelago curving down from Japan to Formosa, its early civilization, and its story through World War II and American control. Attractive typography and a beautiful binding add to this extensive study.

For the sportsman-bibliophile, Dennison B. Hull's **"Thoughts on American Fox-Hunting"** (McKay, $15) is available in a limited first edition, handsomely bound and boxed, illustrated with photos and line sketches, and full of curious lore, notes on etiquette, and information on horses, hounds, hunts-

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men, and their prey. (For related reading on the case for the defense we recommend John Masefield's stirring poem, "Reynard the Fox.")

The perfect stocking-filler or Christmas-card enclosure for *aficionados* of children's literature—as well as for teachers, clergymen, Americanaphiles, book collectors, and people—is a tiny facsimile of the first American book for children, **"The History of the Holy Jesus"** (Bowker, $2). When first published in 1745, these verses with their naïve woodcuts attained wide circulation. This exact collotype copy, in an edition of just 1,200, was made from one of the few surviving examples of the forty-eight-page original.

We have saved for the last another facsimile volume, the magnificent and exciting **"Kelmscott Chaucer"** (World, $17.50), its 554 pages photographed from the renowned edition of 425 copies of the poet's complete works created by William Morris in 1896. Even in its slight reduction, which facilitates reading, this monument of publishing, a landmark in the graphic arts, remains a book to marvel at or to dip into rather than to read in long takes. But as John T. Winterich reminds us in his typically delightful introduction, the Kelmscott Press Chaucer paved the way for the practice of "good taste, good typography, and good craftsmanship." J. T. W. also explains how to read Chaucer's verse, and there is a good glossary. The type, the decorations, and the eighty-seven Burne-Jones illustrations are brilliantly reproduced on pleasant wove paper in a page measuring 8¾"x12¾". Some idea of the original pigskin binding may be had from the replica of the Morris design on the cover.

Would you like to know the answers to the quiz? 1. Just as bad ("Thoughts on American Fox-Hunting"). 2. In Greece, at Delphi ("Greece"). 3. Mozart's ("Austria"). 4. "The History of the Holy Jesus." 5. The Maison d'Ennery in Paris opens once a week to exhibit its Japanese buttons and perfume boxes ("Paris"). 6. Nine—plus three bows toward the emperor ("Okinawa"). 7. Nero ("The Rome I Love"). 8. Pyrie ("The Kelmscott Chaucer"). 9. Zizi ("Illustrated History of Paris").

EDITOR'S NOTE: Because of his association with The George Macy Co., which publishes them, Mr. Glixon has not noted that among the most tasteful books published this season are three boxed classics from Heritage Press: Owen Wister's cowboy tale, **"The Virginian"** ($6), Edgar Allen Poe's **"Tales of Mystery and Imagination"** ($5), and Lucretius's **"Of the Nature of Things"** ($5).

SR's Book Boutique

FICTION

ANECDOTES OF DESTINY. *By Isak Dinesen. Random House.* $3.75.
The Danish baroness's newest tales are written in her accustomed style of elegance and irony.

BALTHAZAR. *By Lawrence Durrell. Dutton.* $3.50.
Another novel, by the author of "Justine," tells more about libertine life in the balmy city of Alexandria.

THE BELL. *By Iris Murdoch. Viking.* $4.50.
The flesh and the spirit is the conflict acted out on the muted battlefield of an Anglican community.

BREAKFAST AT TIFFANY'S. *By Truman Capote. Random House.* $3.50.
A novelette about an irrepressible young woman named Holiday Golightly, and a trio of short stories.

THE BRIGHT YOUNG THINGS. *By Amanda Vail. Little, Brown.* $3.75.
The lively misadventures of a pair of college girls who learn, by experiment, all about life and love.

THE CONSCIENCE OF THE RICH. *By C. P. Snow. Scribners.* $3.95.
Number seven in Sir Charles's series of novels about upper-class English life. This one tells of a rich and unusual Jewish family in prewar London.

THE DUD AVOCADO. *By Elaine Dundy. Dutton.* $3.50.
The *"Vie Amoreuse* of Sally Jay in Paris" is a lighthearted glimpse at a very particular American girl abroad.

EXILE AND THE KINGDOM. *By Albert Camus. Translated by Justin O'Brien. Knopf.* $3.50.
These six short stories, by one of France's most eminent philosopher-writers, are interlaced with the theme of man's eternal solitude.

FROM THE TERRACE. *By John O'Hara. Random House.* $6.95.
A large-scale novel about fifty years in Alfred Eaton's life, which includes innumerable affairs of love and lust, and a good amount of illusion and disillusion.

HOME FROM THE HILL. *By William Humphrey. Knopf.* $3.95.
A chilly, murky, and often brilliant first novel about a complicated Texas family by the name of Hunnicutt.

THE HOUSEBREAKER OF SHADY HILL. *By John Cheever. Harper.* $3.
Behind-the-scenes glimpses into suburbia, by one of America's best short-story writers.

THE INSIDER. *By James Kelly. Holt.* $3.95.
Life along "Huckster Alley," particularly as it is lived by one harassed ad agency executive.

THE KING MUST DIE. *By Mary Renault. Pantheon.* $4.50.
A first-rate historical novel about the days when Theuseus was heroic and the Minotaur raged in Crete's bull ring.

THE LAW. *By Roger Vailland. Translated by Peter Wiles. Knopf.* $3.95.
Life is all a game, and a malevolent game at that, in this harshly realistic novel about a Southern Italian town.

LOLITA. *By Vladimir Nabokov. Putnams.* $5.
This sensuous story, in case anyone doesn't know, is all about a middle-aged European named Humbert Humbert and his thirst for a vixen-hearted pre-teen-ager.

THE LONG DREAM. *By Richard Wright. Doubleday.* $3.95.
About a young Negro boy, Tyree Tucker, whose growing pains are complicated by living in Mississippi.

THE MOUNTAIN IS YOUNG. *By Han Suyin. Putnams.* $4.95.
Love in the Himalayas is sparked when a cool English lady comes upon a virile Nepalese bridge-builder.

THE ONCE AND FUTURE KING. *By T. H. White. Putnams.* $4.95.
A witty and anachronistic retelling of the Arthurian legend, when knights were bold and ladies mostly fair.

THE ROOTS OF HEAVEN. *By Romain Gary. Translated by Jonathan Griffin. Simon & Schuster.* $4.50.
This 1956 Goncourt Prize-winner tells about an idealistic Frenchman who champions the freedom of elephants in Equatorial Africa.

THE SECRET OF LUCA. *By Ignazio Silone. Harper.* $3.50.
A simply told yet powerful story of peasant loves and loyalties, in the Abruzzi region of Italy.

TAMBOURINES TO GLORY. *By Langston Hughes. John Day.* $3.50.
All about two enterprising Harlem ladies who go into the Gospel business.

TWO WOMEN. *By Alberto Moravia. Translated by Angus Davidson. Farrar, Straus & Cudahy.* $4.95.
The corrupting force of war is revealed in a realistic tale of an Italian mother and her good daughter who, as the war goes on, becomes a professional bad girl.

THE VIOLATED. *By Vance Bourjaily. Dial.* $4.95.
Many who returned from World War II came back with aspirations dead and goals lost. These are the "violated" of this moving and vigorous novel.

BELLES-LETTRES

ART AND REALITY. *By Joyce Cary. Harper.* $3.
A posthumous work of literary criticism and esthetics, as the creator of "Gully Jimson" viewed the world of art and artists.

THE BANQUET YEARS. *By Roger Shattuck. Harcourt, Brace.* $8.50.
The glitter of pre-World War I France is recreated in the personalities of avant-garde-makers Apollinaire, Satie, Jarry, and Rousseau.

MY BROTHER'S KEEPER. *By Stanislaus Joyce. Viking.* $5.
Portrait of James Joyce as an artist, written by his older brother.

THE TERRITORY AHEAD. *By Wright Morris. Harcourt, Brace.* $4.50.
Literary essays ranging from Thoreau to

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Joyce, with an especially pungent piece about the writings of Henry James.

FARAWAY PLACES

AKU-AKU: THE SECRET OF EASTER ISLAND. *By Thor Heyerdahl. Rand McNally.* $6.95.
The story of the author's second expedition to gather more evidence for his theory that some of the Polynesian cultures and people originated in South America.

BITTER LEMONS. *By Lawrence Durrell. Dutton.* $3.50.
A perceptive and moving study of the island of Cyprus, its people, and its current problems.

EAST TO WEST. *By Arnold J. Toynbee. Oxford.* $4.50.
The British historian's brief sketches about a seventeen-month journey around the world has special interest in its additional dimension of historical depth.

JOURNEY TO JAVA. *By Harold Nicholson. Doubleday.* $5.
As much a philosophic excursion as a thoroughly civilized voyage on a Dutch freighter.

THE LOST WORLD OF THE KALAHARI. *By Laurens van der Post. Morrow.* $4.
The account of an adventurous expedition to find the Bushmen of South Africa's Kalahari Desert.

MEXICAN JOURNAL. *By Selden Rodman. Devin-Adair.* $6.
A comprehensive study of many aspects of Mexican life by a poet and art historian.

PEOPLE OF THE REEDS. *By Gavin Maxwell. Harper.* $4.50.
One of the few uncharted areas of the world, the great marshes formed by the confluence of the Tigris and Euphrates, is the subject of an absorbing and sensitive book.

WEST OF THE INDUS. *By William O. Douglas. Doubleday.* $5.
In a forceful and unromanticized account of a 7,000-mile auto trip between Karachi and Istanbul, Justice Douglas again proposes that it is the vast Asian multitudes who may inherit the earth.

MYSTERY AND SUSPENSE

FICTION

A STIR OF ECHOES. *By Richard Matheson. Lippincott.* $2.95.

SINGING IN THE SHROUDS. *By Ngaio Marsh. Little, Brown.* $3.50.

THE EXECUTIONERS. *By John D. MacDonald. Simon and Schuster.* $3.50.

NONE OF MAIGRET'S BUSINESS. *By Georges Simenon. Crime Club.* $2.95.

THE CASE OF THE FOOT-LOOSE DOLL. *By Erle Stanley Gardner. Morrow.* $2.95.

A GENTLEMAN CALLED. *By Dorothy Salisbury Davis. Scribners.* $2.95.

THE HOURS AFTER MIDNIGHT. *By Joseph Hayes. Random House.* $3.

BLACK MAIL. *By Doris Miles Disney. Crime Club.* $2.95.

AND FOUR TO GO. *By Rex Stout. Viking.* $2.95.

THE AFFAIR OF THE EXOTIC DANCER. *By Ben Benson. Mill-Morrow.* $3.

MURDER TAKES A WIFE. *By James A. Howard. Dutton.* $2.95.

KILLER AMONG US. *By Robert Martin. Dodd, Mead.* $2.95.

ORDERS TO KILL. *By Donald Downes. Rinehart.* $3.

THE THREE WIVES. *By Alex Fraser. Roy.* $2.75

DEATH AT FLOOD TIDE. *By Louis A. Brennan. Dell.* 25¢.

GIDEON'S MONTH. *By J. J. Marric. Harper.* $2.95.

HARBOR OF THE LITTLE BOATS. *By William Huntsberry. Rinehart.* $3.

THE BAD SUMMER. *By John Appleby. Washburn.* $2.95.

MANY BRAVE HEARTS. *By Donald M. Douglass. Harper.* $2.95.

NONFICTION

TRIGGER MARSHAL. *By Homer Croy. Duell, Sloan & Pearce.* $4.50.

AMERICAN MURDER BALLADS. *Edited by Olive Woolley Burt. Oxford.* $5.50.

DAVID WHITE, CRIME REPORTER. *By Milton Lewis. Dodd, Mead.* $3.

CRIME OF PASSION. *By Derick Goodman. Greenberg.* $4.

LIMEY. *By James Spencer and H. Kingsley Long. Taplinger.* $3.50.

THE MURDER AND THE TRIAL. *By Edgar Lustgarten. Scribners.* $5.50.

TREASURY AGENT. *By Andrew Tully. Simon & Schuster.* $4.95.

THE BADGE. *By Jack Webb. Prentice-Hall.* $4.95.

SOMEONE WILL DIE TONIGHT IN THE CARIBBEAN. *By Renee Poissesseau. Knopf.* $3.50.

POETRY

J. B. *By Archibald MacLeish. Houghton Mifflin.* $3.50.

THE LESS DECEIVED. *By Philip Larkin. St. Martins.* $3.

MIRRORS AND WINDOWS. *By Howard Nemerov. University of Chicago.* $2.75.

95 POEMS. *By E. E. Cummings. Harcourt, Brace.* $4.

THE ODYSSEY. *By Nikos Kazantzakis. Translated by Kimon Friar. Simon & Schuster.* $10.

OVID'S METAMORPHOSES. *Translated by Horace Gregory. Viking.* $7.50.

PATERSON V. *By William Carlos Williams. New Directions.* $3.

POEMS OF A JEW. *By Karl Shapiro. Random House.* $3.50.

SEAMARKS. *By St.-John Perse. Translated by Wallace Fowlie. Pantheon.* $6.

SEEING IS BELIEVING. *By Charles Tomlinson. McDowell, Obolensky.* $3.

SELECTED POEMS, 1928-1948. *By Stanley Kunitz. Little, Brown.* $3.75.

SELECTED POEMS. *By Jose Garcia Villa. Introduction by Dame Edith Sitwell. McDowell, Obolensky.* $5.

WORDS FOR THE WIND. *By Theodore Roethke. Doubleday.* $4.

CONTEMPORARY PROBLEMS

BRAVE NEW WORLD REVISITED. *By Aldous Huxley. Harper.* $3.
Another look at society's future, by England's staunch and steady moralist.

FRIEND TO FRIEND. *By Pearl S. Buck and Carlos P. Romulo. John Day.* $2.50.
Two reasonable and knowledgeable people re-examine the United States's attitudes and policies toward the Afro-Asian world.

INSIDE RUSSIA TODAY. *By John Gunther. Harper.* $5.95.
Another "Inside" account that condenses facts, figures, and massive miscellanea into first-rate reportage.

JOURNEY TO THE BEGINNING. *By Edgar Snow. Random House.* $5.
A reflective account of correspondent Snow's long-time acquaintance with China.

POWER AND DIPLOMACY. *By Dean Acheson. Harvard.* $3.
The former Secretary of State re-examines some of this country's foreign policies and appraises our position as a world power.

SPAIN: A MODERN HISTORY. *By Salvador de Madariaga. Praeger.* $7.50.
A leading Spanish intellectual records his country's history from the nineteenth century through the years of the Spanish Civil War.

A TIME TO SPEAK. *By Michael Scott. Doubleday.* $4.50.
The Reverend Michael Scott, Anglican priest, has spent his life fighting white supremacy in Africa. His autobiography is a modest and compelling account of struggles against bigotry.

WAR AND PEACE IN THE SPACE AGE. *By Lt. General James M. Gavin. Harper.* $5.
This report, by the Army's former Chief of Research and Development, is a far-reaching analysis of our country's military might.

PERSONAL HISTORY

ALL IN ONE LIFETIME. *By James F. Byrnes. Harper.* $5.
Fifty years of political activity, recalled by a man who almost became President.

AND THE BRIDGE IS LOVE. *By Alma Mahler Werfel. Harcourt, Brace.* $5.95.
Mme. Werfel loved and/or married composer Mahler, architect Gropius, painter Kokoschka, and novelist Franz Werfel. Her account of a hectic life is boldly penned and highly entertaining.

COME NORTH WITH ME. *By Bernt Balchen. Dutton.* $5.
An autobiographical account by a polar flier who, during the past thirty years, was a pioneer in flights to the North and South Poles.

DOUBLE EXPOSURE. *By Gloria Vanderbilt and Thelma Lady Furness. McKay.* $5.
The lives of the famed Morgan twins have been eventful. This is a sprightly, autobiographical account of their exotic and celebrity-crowded years.

FOR THE LIFE OF ME. *By Robert Briscoe with Alden Hatch. Little, Brown.* $5.
Dublin's first Jewish Lord Mayor tells his

(*Continued on page 55*)

"CASTLES IN THE AIR" (Doubleday, $4.50) is the story of Irene and Vernon Castle, who danced to fame and fortune in the years before World War I. Above, Irene, in her chiffon "flame" gown and paradise-feathered headdress, led the fashion parade.

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UAL and the U.N.

Editor's Note: *The following letter to Mr. W. A. Patterson, president of United Air Lines, is in response to his communication on the page opposite.*

Dear Mr. Patterson:

This reply to your letter is written with the deepest respect and in a sincere desire to achieve a meeting of minds.

You make two major points:

1. UAL will stand or fall not on any insignia it puts or does not put on its planes but on the "honesty and sincerity it exerts in giving the highest degree of service and safety."

Absolutely correct.

2. The success of the United Nations is not dependent on an insign but on its accomplishments.

Absolutely correct.

Now you will recall that it was never my contention that UAL was not an efficient, dependable public carrier, or that its existence depended on your carrying the United Nations insignia.

What I attempted to say, and I am grateful to you for the chance to make my purpose clear, was that each of your acts carried special significance. When you put up the insignia, you engaged in a constructive symbolic act. When you took them down under pressure, you engaged in a destructive symbolic act.

Both these acts were bound to have high visibility.

You held an impressive ceremony when the first U.N. emblem went up, attended by members of the press.

Then came the protests from anti-U.N. sources. United Airlines reversed itself.

The emblems were quietly removed. No news release was issued. No public action was taken to correct the impression that had been created a few days earlier.

When *The Saturday Review* disclosed that UAL had reversed itself and that the insignia came down, you told the press that only five insignia had been put up. You also said you were taking them down because it was not the business of UAL to engage in public controversy.

At the original ceremony, no mention of the fact was made that you intended to put up only five insignia. The newspaper stories and photographs, as well as your original announcement, created the clear impression that the emblems were going up on all your planes.

Your position about engaging in public controversy has much merit. But UAL had already committed itself. Once you accepted the proposal of your pilot, Captain Charles Dent, you had created a public position for yourself. The sudden retreat from this position under pressure—without explanation or announcement of any kind—was what created the public controversy, far more than your original position.

Moreover, your reversal under pressure very clearly challenged the supporters of the U.N. to prove to you that you were right in the first place. The threat of boycott had apparently been effective in getting UAL to turn away from its commitment. It was not unnatural that this medium of persuasion should in effect become the ground rules for both sides.

* * *

YOU make another major point; namely, that we are penalizing UAL, which at least did try to do something in behalf of the U.N., rather than the other companies which refused even to make an effort.

I respect the decision of the other companies not to put up the emblems, even though I may disagree with it. No private company is under any obligation to carry any banners or emblems if it does not wish to do so. But if any of them had decided to put up the U.N. emblem, and then had gone into abrupt retreat because of a few protests, they would have exposed themselves to similar criticism.

I have a profound distaste for boycotts or strong-arm tactics. Withdrawing my patronage for UAL, an excellent airline, was something I did with the utmost reluctance, and then only because the action seemed to me to be dictated by the circumstances. Similarly, the many persons throughout the country who have written to *The Saturday Review* to say they were discontinuing their use of UAL did so not because they were spoiling for a fight but because UAL had made this kind of response essention and inevitable.

There was perhaps another reason why I reacted as I did.

The man of good will is all too often taken for granted in our society. In some quarters he is regarded as a patsy or softie who can easily be pushed around. It is assumed he will accept quietly the decisions, big or small, that happen not to coincide with his own views. But the man with the shrill voice and the big gripe often exercises power out of all proportion to the force of his agreement. His nuisance value is often rated far more highly than the good will of large numbers of quiet citizens.

I know heads of large companies, for example, who will turn handsprings to avoid any unpleasantness that might be caused by cranks. They will even change policies to please the cranks. The serious but polite protests, however, they take in their stride. Polite people don't go elsewhere with their business and they don't make noise. An important public service program was taken off television recently—not because the company lost confidence in the program but because of a handful of angry protests. The fact that the company had also received hundreds of favorable letters about the program was not sufficiently persuasive.

Unless I miss all the signs, the man of good will is breaking out of his cocoon. He is developing voice and muscle. He can no longer be held in contempt, pushed around, or be dismissed as a vital factor in the shaping of public policy. He will not

(*Continued on page* 41)

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LETTERS TO THE EDITOR

UNITED AIR LINES REPLIES

EDITOR'S NOTE: *The following letter, from the president of United Air Lines, was written in response to a letter from the editor containing a copy of the editorial from SR (September 27). The response to Mr. Patterson's letter may be found in an editorial on the facing page.*

I AM SURE you have observed that I have not asked you, nor do I plan at any time in the future to request you to withdraw your boycott of United Air Lines.

United Air Lines will rise or fall not on the insignia it may carry on its airplanes but by the honesty and sincerity it exerts in giving the highest degree of service and safety to its patrons and the government agencies it serves. There are one or two facts that deserve mention by me to clarify some of the things which have been written.

I did agree to place the United Nations insignia on our aircraft. I believe five airplanes had this insignia. There was never a single piece of United Nations material or literature placed in our airplanes, therefore nothing was ever removed in that area. We did not remove the insignia because of threatened boycott.

If you are interested in a chronological description of this subject, I provide you with the following information:

I am personally a strong supporter of the United Nations. I have observed at least five major international incidents which without the United Nations could have caused war under the old pattern of settling disputes. It will be my policy to continue to support the United Nations until there is some machinery designed that someone can prove will do the job better.

I have complete respect for those who disagree with me, provided it represents a deep and honest conviction. I know many such people and I can assure you they are far from being communists.

With this brief description of my personal conviction you will understand why I was receptive and sympathetic to a suggestion that we carry the United Nations insignia. I had personally never been exposed to opposition of the United Nations. It became very apparent in a very short time after our announcement that I was extremely naive. I found that there are many people for whom I have a respect equal to that which I have for you who do not agree with me. It was obvious that we were in the middle of a public controversy. This presented a problem for analysis and it was necessary for me to ask myself a few questions.

Is the success of the United Nations dependent on an insignia?

My conclusion was that the United Nations will rise or fall on the results of its accomplishments.

Did I as an officer and director of a publicly owned company have the right legally or morally to use the facilities of the stockholders to engage in such controversy?

I concluded that I had the right as an individual to express my views and support those ideals in which I believe, but that no officer or director individually or collectively had the right to use stockholder facilities to advance personal or collective views unless strictly related to the business of air transportation.

Nothing, including a boycott, will change my conviction that we have no authority to engage in such a controversy as a corporate entity.

Your boycott is rather interesting and fascinating to me. It represents a rather new approach. In my business I have always followed the philosophy of commending the man who tried even though he may have failed. This boycott seems to be designed to benefit those who completely ignored every request to place the United Nations insignia on their airplanes. Not one single major carrier gave the suggestion any consideration whatsoever. Apparently an outright refusal is better than an effort at trying.

I have no doubt bored you with this rather lengthy letter of our position at a time when you undoubtedly want to get on with your boycott of United Air Lines.

I can assure you that regardless of what you may do there will be no hard feelings on my part. I tried; I failed: all a result of my being a little too idealistic at times. However, each mistake makes one a little stronger to face the next normal problem or boycott which seems to be the trend. I have reconciled myself to the fact that nowadays we are damned if we do and we are damned if we don't. We in United Air Lines will just go on trying to do the best we know how.

W. A. PATTERSON,
President, United Air Lines
Chicago, Ill.

THROUGH HISTORY WITH J. WESLEY SMITH

"Wesley went over to have a peace talk with the chief of the Narragansetts."

NO MORE UNITED

IT SEEMS TO me that UAL revised the decision on the basis of synthetically organized public pressure. It also seems that by the reversal they in a sense lay UAL open as "fair game" to whoever can exert the most pressure on them in either direction. These, it would appear, are the ground rules under which UAL has determined to make its decision. Since we are in the consulting field, our executives tour the entire country. I have recently checked our monthly air travel expenses and find that they run in excess of $3,000. I'd like UAL to know that I have issued a memo to all our account executives requesting that if at all possible they utilize airlines other than United. I very much regret this, but it seems to be the only effective way to make my own voice heard within the situation as UAL has structured it.

WILLIAM RUDER,
Ruder & Finn, Inc.
New York, N. Y.

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COLIN CARMICHAEL.
Cleveland, O.

PRESSURE FOR GOOD

I AGREE THAT if UAL is going to be pressured by those who are organized to defame the United Nations, then they should receive some pressure from those of us who believe in this great organization.

JOHN H. FURBAY.
New York, N. Y.

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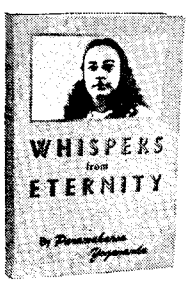

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SR GOES TO THE MOVIES

Love Is A Funny Thing

EVERY so often the analysts of the morals and mores of contemporary society turn their sights upon the movies and, by delicate probing and nimble conjecture, construct a vision of America's dream world that is often more frightening than convincing. It is to be hoped that three new comedies purportedly dealing with love are spared such scrutiny. **"Bell, Book and Candle"** (Columbia), **"Houseboat"** (Paramount), and **"The Tunnel of Love"** (M-G-M) seem designed to prove there's nothing wrong with love that a little sex can't cure. And even though, as a basic postulate, this seems sound enough, it is evident in all three that their creators were never quite sure where love begins and sex leaves off.

Indeed, in "Tunnel of Love," based on the stage play by Joseph Fields and Peter De Vries, the amorous peccadillos of the Westport smart set prove not only primitive, but tasteless as well. Not that the original was any model of reticence and charm, but in "licking" his story for screen purposes, Mr. Fields has come up with a solution that might well set even fairly insensitive souls a-squirming. On the stage Augie Poole, a commercial artist who desperately wants his union blessed with a child, succeeds by impregnating a social worker who comes investigating from an adoption home. The child he adopts eventually is his own. But since extra-marital affairs are frowned on in the cinema, Augie (Richard Widmark) is depicted as having all the agonies of anticipation with none of the joys of participation. And the audience, while given every sniggering suggestion of sin, is informed at the last minute that everyone is actually purer than the driven snow. In the meantime, however, Mrs. Poole (Doris Day) rushes for the bedroom whenever her fever charts seem auspicious, her neighbor (Gig Young) is shown as a bibulous, free-wheeling, and frank-spoken philanderer, and the social worker (Gia Scala) is not only seductive but eminently seducible. It is a film designed for the prurient, made all the more so by its hypocritical assertions that nothing really happened.

In "Houseboat," written by Mel Shavelson and Jack Rose, we witness the dawn of love between an aging widower (Cary Grant) and the Italian girl (Sophia Loren) he mistakes for a cheap tart but who is in fact the daughter of a distinguished symphony conductor. The widower is converted, however, less by the discovery of her genteel lineage and her obvious concern for his three small children than by the realization that she has very pretty knees. (The script is most discreet in confining its verbal attentions to Miss Loren's knees, particularly since Miss Loren appears repeatedly in shirts that are open down to here.) Once again there is considerable innuendo, the leering suggestion of relationships specifically denied, made more unpalatable by the presence of the children. As a comedy, "Houseboat" is equally wavery, alternating between broad screwball, high farce, and clumps of sentimental, folksy humor that never quite jell into the warm, amusing, human picture its makers had obviously intended it to be. It is most successful when it is most simple, depicting the exigencies of managing three children.

"Bell, Book and Candle," of course, is the screen version of the late John Van Druten's polished comedy about some attractive witches and warlocks (male witches) who make New York their headquarters. In adapting it, Daniel Taradash has managed to retain both the polish and the comedy, even though its edges are often blunted by his stars, James Stewart and Kim Novak. Miss Novak is a witch who runs an art shop; Mr. Stewart plays a neighbor, a publisher, who captures her fancy and, a few spells later, is thoroughly captivated by her. While it is amply clear to any adult that their romps together consist of more than some gloriously photographed sight-seeing in New York and the sipping of countless cups of tea, the picture deadpans past these to the first stirrings of true love in Miss Novak's bosom. Nevertheless, the film's gay and captivating supporting cast—Jack Lemmon, Ernie Kovacs, Hermione Gingold, Elsa Lanchester—amply convey the supernatural humors that Mr. Van Druten had envisioned.

But the sociologist investigating the patterns of love in America at midcentury would surely find considerable cause for alarm in all three of these romantic—and popular—comedies. Their titillations, their masked carnality, their basically dishonest approach to either love or sex suggests a sickness at the very core of our being.

—ARTHUR KNIGHT.

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BROADWAY POSTSCRIPT

Where Is Fancy Bred?

THE genius of a dramatic poet is to be able to paint the people around him as the pitiful microscopic fools they are, and at the same time to recognize the miraculousness of daily life and to celebrate its wonder. Of all living playwrights, seventy-eight-year-old Sean O'Casey has done this best. And the seeing in New York within one week of his naturalistic **"The Shadow of a Gunman"** (1925) and his fantastical **"Cock-a-Doodle-Dandy"** (1949) is a surprising reminder of both the range and unity of O'Casey's writing.

In "The Shadow of a Gunman" O'Casey draws for us the Dublin of 1920, when the Irish Republican Army was fighting a guerrilla war with the British Tommies. In a tenement inhabited by a typical group of Irishers has come to lodge a harassed young poet named Davoren. While Davoren is an acknowledged coward and takes no action in the warfare, he has strong opinions about his countrymen. "That's the Irish people all over," he says in despair. "They treat a joke as a serious thing and a serious thing as a joke . . . They've made Balor of the Evil Eye King of Ireland, an' so signs on it there's neither conscience nor honesty from one end of the country to the other."

Then into his life wanders Minnie Powell, who has somewhere gathered the romantic notion that Davoren is an IRA gunman on the run. Because she is pretty, Davoren doesn't disillusion her, and this leads to some wildly comic manifestations and a tragic ending.

Under the direction of Actors Studio member Jack Garfein a cast composed of four Actors Studio members and seven nonmembers give completely audible and individually truthful performances. They fill the play with the kind of invention that can only come from uninhibited actors' exploration. While they minimize the Irish accents and rhythms, their work is technically of a high order, and the characterizations are all memorable. In addition to all this, Peter Larkin has designed certainly the most truly poetic set of the current season to breathe the Dublin atmosphere.

However, fine ingredients don't always cook up into fine dishes, and here one suspects that these dedicated actors and their skilled director have not yet discovered how to use all the wonderful abilities unearthed in their Studio work *in appropriate relation to the author's play*. The show tends to become a series of self-contained performances with the actor so intent on his own problem that he seems too little aware of the actors around him. Thus some of the fanciful humor is lost and the dramatic progress slowed. Let us hope that the Studio members who are famous for never being satisfied with their work will attempt to remedy these defects during the play's run.

"COCK-A-DOODLE-DANDY" is even less fortunate. Being a fantasy, it is a much more difficult play to produce, for while O'Casey's target is still the same as the one indicated above in Davoren's remark, he has here allowed the forces of superstition and dishonesty an external and symbolic manifestation. And against them he has pitted the cock, who represents the joyousness which life could have if we'd only let it. As the Messenger describes him, "Just a gay bird—a bit unruly at times, but conthrollable be th' right persons."

Mr. O'Casey is not out so much to prove his point, as he is to let loose with lyricism and uninhibited imagination his vision of life as it was in Ireland's glorious past ("there's nothing undher the sun Ireland didn't know before the world sensed it") contrasted with what it has become today under the narrowness of ignorant priests, petty officials and landowners, who sweat their laborers. While he has mixed comedy and tragedy, he has intended his audience to laugh at the contradictions he has woven into his lines, and to sing with the gaiety of the life force.

And here is where this production has let him down badly. Playing in the not very satisfactory Carnegie Hall Playhouse, in a variety of brogues, and against a bright orange set, the actors fail to come across the footlights with the clarity, the lightness, the vitality so essential to this O'Casey work. Almost every new situation is treated as a repetition of one that has already taken place.

While it is possible to blame the play for this, a good production can help by finding a variety of responses. In "Cock-a-Doodle-Dandy" Sean O'Casey has written something which cries for an art theatre production. Only then will we know if Mr. O'Casey is right when he calls it his best play.

—HENRY HEWES.

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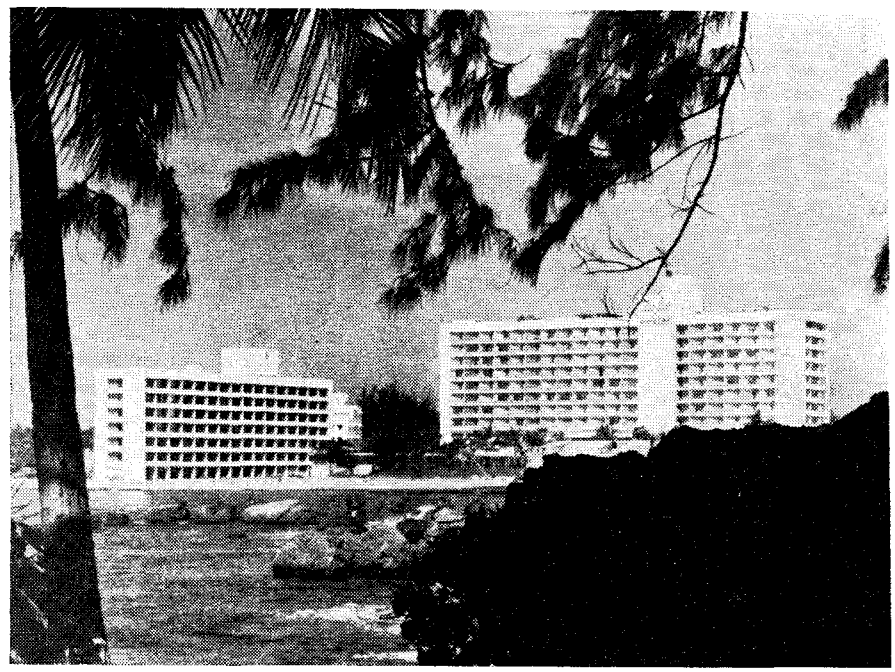

The Caribe Hilton—"Architecture for the tropics . . . copied all over the world."

SAN JUAN, P.R.

IT IS the strangest of incongruities that while New Yorkers have for years now been clucking about the "Puerto Rican problem" and its effect on real-estate values, juvenile delinquency, and the decline of certain neighborhoods, the homeland is itself on the edge of a giant boom in hotel building designed to attract "Continentals" down from the States for sun, roulette, sports, and sightseeing, island pleasures which were apparently never appreciated by the hordes of expatriates who now honeycomb Manhattan's tenements.

Having been met on every side with talk of new hotels in Puerto Rico, I finally asked for a list of developments that had reached the serious talking stage. To my amazement, it numbers some twenty-one projects, which will add a total of 3,604 rooms. There are such famous names on the list as Sheraton, which is thinking in terms of 300 rooms and $6 million; the Hotel Corporation of America, which has two projects in mind, one at $8 million, the other at $3 million; Fred Harvey, who is to manage a 350-room inn called the Ponce de Léon, and, of all people, Louis Vaudable, the owner of Maxim's in Paris, who is on the books for a fifty- to sixty-room hotel and restaurant that will cost somebody a million and a half. The rundown includes motels—one of them to be put up, for reasons that escape me, right near the San Juan airport—and even pensions, which are to be installed in renovated historic houses in old San Juan. Largest of all is a project called El Imperial, which would have 500 rooms, cost $10 million and be Puerto Rico's largest.

Even at that handsome figure, it will not be Puerto Rico's costliest. That title has been won hands down, no contest, by Laurance Rockefeller whose brand-new Dorado Beach Hotel and Golf Club has been built at a cost which some sources say will reach $12 million when all the bills are in. I don't suppose Laurance has to *show* anybody, but anyway, all he has to show for that round sum is a 136-room inn and a golf course. It isn't just a golf course; it is a Robert Trent Jones golf course which, as I understand it, is like having an Eero Saarinen house or a Christian Dior trousseau. Furthermore, it has as pro a taciturn individual named Ed Dudley, who in other seasons works at the Augusta National, the playground favored by President Eisenhower. Finally, the Dorado layout has been hacked more or less out of the jungle and an adjoining defunct grapefruit plantation, which still gives a number of fat grapefruits even though nobody any longer cultivates it. Putting the

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links together cost $1,800,000, a figure which is included in that grand total.

The Dorado layout is located twenty miles west of San Juan. I found myself being met on arrival at the San Juan airport by Bland Hoke, the resort's manager, who came swooping out of the West in Dorado's own plane which Rockefeller bought so Hoke could get in and out of town without becoming ensnarled in the traffic. Mr. Hoke, who ran the Bedford Springs Hotel in Pennsylvania with uncommon zest, and who has worked at Williamsburg and most recently at the Princeton Inn, is one of the few flying managers in the business. We landed on the Dorado strip which has been used for many years by Clara Livingston, from whom Rockefeller bought the property. An ardent aviatrix, Miss Livingston was a flying friend of Amelia Earhart, who, in haircomb and physiognomy, she rather markedly resembles. The mansion which Miss Livingston built on the property that her father first developed as a grapefruit plantation after the turn of the century has become the Dorado club house.

Rockefeller's guests at Dorado will have their choice of three types of sleeping quarters. The most Spartan are day cabañas fitted with beds and baths which face the pool and cost $45 a day for two people, including breakfast and dinner. Second-class quarters are in sleeping cabañas which open on the pool on one side and the ocean on the other. Complete with bath and small patio, they are being knocked down at $50 the day for two, no lunch. The most elegant quarters are in two-story beach houses, each with a balcony or patio and the right to demand two meals a day in return for $55 to $60. In case anybody is wondering what to do about lunch, it will be served at what I have been guaranteed will be modest prices, in a poolside snack bar that, dawn to dusk, will be operated in an informal, come-in-your-bathing-suit manner. Full-scale dining will be presented in a three-tiered salon with glass on three sides, looking out on the sand and sea and the palm trees, which were moved hither and thither by large cranes until they looked natural.

OPENING on December 8th, a week after the debut of the Rockefeller venture, will be the giant La Concha Hotel, which has been built by the local government and is to be operated by Texas hotel interests. A 300-room skyscraper of twelve stories, it has risen immediately alongside the Condado Beach Hotel, facing a broad strip of sea front. Like the immensely successful Caribe Hilton, it was de-

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signed by the local architectural firm of Toro and Ferrer, who have also contracted to draw the plans for Maxim's. There is little doubt that Toro and Ferrer not only made their name with the Caribe Hilton, but, more than that, they established a form of tropical hotel architecture that has been copied all over the world.

They have hewed to the same basic form in La Concha, a broad rectangular shaft, but they have incorporated so many exciting ideas and imbued the place with such extravagant good taste that La Concha can scarcely be anything else than a sensation. The most stunning *tour de force* is the Club La Concha, which sits on a block of concrete over the sea covered by a dome that looks like a giant inverted clam shell. The shell will be surrounded by a pool of water and to reach it guests will walk over a pair of bridges covered in stained glass. The windows between the claws seem to have been formed by concrete draperies, and looking through them one will see the water of the pool melting into the sea. This entrancing cocoon will seat 200 sybarites sitting around an oval sunken dance floor of varying shades of inlaid wood.

High up on the twelfth floor is a roof garden which will offer lunch for males only from 11:03 to 3:03 each day. Thereafter it will become a cocktail bar for all the sexes from Maine to Texas who can nibble on hot *hors d'oeuvres* while gazing in one direction straight down the bay, and toward the other, off to the towering hulk of El Yunque, Puerto Rico's rain forest. La Concha will bring to Puerto Rico the island's first experiment in valet parking. As for the lobby, it has been done in oiled teakwood walls, concrete sculpture, and plants. It is a striking example for the Miami architects that a lobby need not be bizarre, baroque, or beaded with parakeet cages to make an impression.

There is, of course, a giant pool, which is flanked on one side by the seaside, with bars and restaurants glassed in from the ocean, and on the other by a string of sleep-in cabañas. There are only twelve of these, and the rest of the rooms are more or less conventional, fitted out as they are with oiled teak furniture and views of the sea. Every one is equipped with television, providing a good opportunity for learning Spanish. A few have been decorated without carpets in the interest of those guests who may suffer from wool allergies. I think I should also bring to your attention the fact that all back-of-the-house creative areas are joyous with piped music except for the dish and silver-washing rooms, which have been shunted off in sound-proof chambers.

What it will cost to live in this masterpiece is another story. In the season, which is December 15 to May 14, single rooms will cost between $15 and $24 and doubles from $19 to $28, just for the room. Between May 15 and the middle of December the minimum-priced rooms will drop $3. If this seems expensive, and it certainly does to me, it is about on a par with the cost of things at the Caribe Hilton, which really can be credited with providing much of the push that got Operation Bootstrap, the island revitalization program, under way. Now, eight years after it first came to Puerto Rico as an expensive untried experiment, the Caribe has added a new Garden Wing and landscaped the square plot between its two buildings into a sort of Oriental tropical garden complete with pagodas, flamingoes, swaying palms that light up at night, pools of water, and ducks. Still, ordinary check-ins the other day were paying $24 for a night's lodging for two, and the frost up north was barely on the pumpkin.

Flying down on Eastern Airline's Golden Falcon the other morning, at the reasonable hour of ten, I could only look back to my first trip to Puerto Rico, in 1947, an all-night, churning excursion that landed me in a heap at six in the morning at the old San Juan airport, which was practically in the middle of town. Now, without benefit yet of jets, Eastern has trimmed the flight to about five hours, and on first class, at least, everybody is sitting two-by-two in civilized comfort. More than that, Captain Rickenbacker's cooking has improved considerably and it's all served up in white plastic ware which, while not Limoges is, all the same, ingeniously spill-proof. What is in my mind, however, is just what is in store for the island when the oncoming jets make the transition from Miami and New York even easier and the large planes will be capable of depositing huge loads of passengers at San Juan's handsome airport, many of them looking for a few inexpensive days in the sun. It seems to me that Puerto Rico is developing a high-cost, short-winter-season approach which is not going to fit well with the jet age concept of mass travel. Nor is it geared to making the island a summer attraction to schoolteachers and secretaries. What this country needs is a good five-cent suntan.

—Horace Sutton.

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UAL and the U.N.

Continued from page 32

supinely accept measures that are designed to pacify the strident and negative extremists. If his support is considered desirable, it will have to be earned. In any case, he is no longer the quiet American.

Despite these convictions, I am not interested in carrying on a vendetta against United Airlines. I have the impression that the letters you have received disagreeing with your decision to remove the emblems have not gone without notice. It may be that those letters have served their purpose. Besides, your own letter is the work of a man of obvious good will, than which there is no higher form of persuasion. I hope, therefore, shortly to resume my patronage of UAL.

I hope, too, that you will feel justified in reaffirming the correctness of your original decision. To repeat my main point: For better or worse, we live in a world of symbols. Putting up the U.N. emblem carried a symbolic significance of a positive nature. Taking it down carries symbolic significance of a negative nature. Either way, you are involved in controversy. Since this is so, would it not be better to stand by your original convictions than to defend your doubts?

Meanwhile, I am sure you are as interested as I was in the recent action of America's airline pilots, who, at their recent convention in Miami, passed a strong resolution in favor of the United Nations. Significantly, too, the pilots voted to put the U.N. emblem on their official stationery and printed materials.

My thanks for your patience. It would please me indeed to know if any of this seems to you to make sense.

N. C.

Tête à Tête

By Edwin Honig

LIFTING his slowly trickling jaws
from whip laced roadside grass,
the horse creased back a thigh-long
neck
in time to see me driven past,
an amputated head
framed by auto glass.

But was he really seeing me,
before he sank his eggplant head
to graze again, or the steel green car
that made his stare look drunk,
as though a bolting tree trunk
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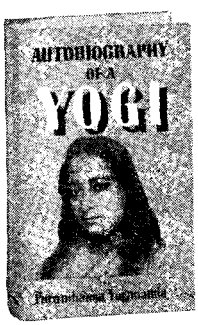

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TV AND RADIO

Have Old Age Pension—Will Fix

THERE'S a new hero on the American television scene. Zorro, move over. Maverick, you're through. Tune in Thursday nights if you want to see your replacement. He doesn't, like Paladin, draw a fast six-shooter of flash a terse calling card which reads: "Have gun—will travel." If he *had* a calling card to flash, it would probably read: "Have old age pension—will fix." This new hero is not even exclusively a "he." It is a composite—of four senior citizens who play leading roles on four Thursday night (in the East) television shows on the big three networks. Two of these elder stars are men—Ed Wynn and Walter Brennan. The others are women—Spring Byington and Minerva Ulrica. Mr. Wynn appears on "The Ed Wynn Show" (NBC); Mr. Brennan is the star of ABC's "The Real McCoys." Miss Byington is "The December Bride" for CBS; and the perennial "Tugboat Annie" is the role played by Miss Ulrica for ABC. Why Thursday night for all these geriatrics in one bunch is a mystery to be solved in a moment.

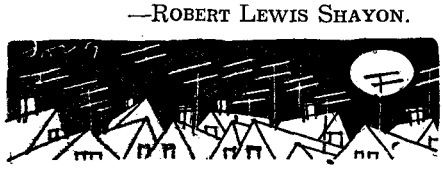
I have been unable to detect, in consulting the schedules, any other weekly television program featuring the adventures of the post-reproductive male or female. On a recent, representative evening, Tugboat Annie led off by aggressively butting into an election of the Tugboat Pilots Protective Association. She is the weakest pulse in this over-sixty-five power clique, her contribution being a hostile romantic involvement, at the level of lusty invective, with a rough-house waterfront masculine counterpart. The other three social security beneficiaries are chronic meddlers in the affairs of younger generations. Mr. Wynn, when last seen, was making and breaking dates for his college-age granddaughter in their any pleasant suburbia. John Beamer, the amiable Mr. Fixit he portrays, is a retired dynamo of human intervention. His forte is succeeding (always in good causes) where junior men fail.

Spring Byington's long, bright career on stage and in films has specialized in airy, gentle charm. As Lily Ruskin, TV's December Bride (a widow living with her married daughter, middle class), I caught glimpses of her mapping a big deal strategy for a young insurance agent, a friend of the family. She mapped with a fierce, rather unairy determination—even cunning. I can only guess that she triumphed (she and Mr. Wynn are opposite each other at the same time, on different channels). Mr. Brennan, as Grandpa McCoy, is the agricultural surplus model, originally from rural West Virginia, now in overall on a "ranch" in California. He lives with his married grandson, Luke and Kate, the latter's pretty wife. Grandpa's share in the representative Thursday package of programs cited was a lesson to the young folks that "kissin' is no way of measurin' love." Grandpa got around to this homily, however, after he had tried hard to teach Kate another lesson, in which he failed. Youth was too adamant. Right or wrong, though, Grandpa was in there teachin' . . . and fixin'.

From Annie to John to Lilly to Grandpa, the old folks are riding high Thursday nights on TV. They are working their autumn will on the young and on the adult. The phenomenon may be no more than a craft problem. How do you write for elder stars in television? Violence and sex are unacceptable in this age bracket. The real problems of the aging are too disturbing for the eternally young world of the advertisers. There is but one bottle to spin: venerable boldness in the warm family circle—the Space Cadets of Togetherness. Another explanation is trite, yet probably true: "the lag in the culture, which has, thus far, failed to provide meaningful roles for many of the millions who are living beyond the traditional period of usefulness" (Social Work Year Book). Are these "frustrated," "bewildered" millions finding dream fulfilment Thursday nights on the networks? Perhaps TV's new maturity kick will boot over into other nights of the week. More and more are getting older and older . . .

Thursday is maid's night out. Dad and Mother are usually out, too. Home are the grandparents—the real-life Beamers and Ruskins. Home, too, are the teen-age baby-sitters and the "babies." A likely trio to watch Mom and Dad and all those other powerful grown-ups who (in real life) keep stepping on the young and old alike—get their television come-uppance.

—ROBERT LEWIS SHAYON.



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MUSIC TO MY EARS

Karajan's "Choral," Steinberg's "Eroica"—Handel

FOR a generation which didn't have the opportunity to hear Beethoven's Ninth conducted by Toscanini or Mengelberg, Walter, Furtwängler, Koussevitzky, or Weingartner, the recent performances directed by Herbert von Karajan with the New York Philharmonic Orchestra in Carnegie Hall typify the best today has to offer. For those who did, it had many reminders of the kind of quality one used to hear (it seems) more frequently than has been customary of late.

There were, needless to say, no secret ingredients: merely a director with an intimate knowledge of the score, complete confidence in his command of the technical problem and the will power to arouse the thoroughgoing cooperation of his performers. It is not often that the Philharmonic marshals all its skills as it did in this week-end, and the conductor's pleasure was evident.

For some, Karajan and the "Choral" were not a wholly new experience: he first came to attention, in the immediate post-war period, with a recording made in Vienna, and that was followed, a decade later, by one showing him in much broader command. There is every reason to believe that his recent effort, impressive as it was, marks but a further probing at a task which, as is well known, Toscanini in his eighties acknowledged, "This is the best I can do."

Putting the matter in this context, it is evident that Karajan projected a good deal of the brooding power in the first movement, the roistering frolic of the scherzo, the sublime reverie of the adagio and the world-binding exhortation of the finale. All of this was done in a straight line of fidelity to Beethoven's blueprint, allowing for some personal preferments in prominence for inner or obscure voices in this place or that. Where momentum flagged at one point or another (towards the end of the first movement, and again in the finale) it struck me that he was coasting, gathering energies for an onslaught to come. Sometime the percussion (magnificently played by Saul Goodman) was allowed to dominate, but Karajan has at least the courage of this conviction. Given this kind of mature musicianship, one can only conclude that his conception will continue to develop.

Leontyne Price's strong soprano set the standard for a well-chosen solo quartet which, with the Westminster Choir, sang the vocal parts rather than merely screaming or chanting them. The secure Maureen Forrester (mezzo) and Leopold Simoneau, (tenor) were balanced by Norman Scott, whose bass voice was also utilized in the last performance of Toscanini. The program began, in traditional European style with the antipodal Symphony No. 1, played with reinforced woodwinds and a grand sense of euphony. All seats and standing room were filled in the four-performance sequence.

Earlier in the week William Steinberg returned to Carnegie Hall with the Pittsburgh Symphony in a program of which the "Eroica" was the weightiest matter. Some permutations of personality seem to have crept into this conductor's work since his recent successes with the London Philharmonic, including svelter tailoring and a new, ostentatious repertory of gesture. The hero was embodied in a first movement of power and interred in a funeral march of appropriate sobriety, but his resurrection and glorification (scherzo and finale) were akin to the overacting done by an actor who knows his lines so well he tends to over-stress them. Let us hope this is but a passing phase in his development. His program also included a well-written "Variazioni-Concertanti" of Lopanikoff and the Ravel "Bolero," all executed with admirable team work if with some individual shortcomings.

The operatic week included a restoration of Mozart's "Magic Flute" under the direction of Erich Leinsdorf and the first "Carmen" at the Metropolitan to be conducted by Jean Morel. The first attracted for a series of promising cast changes, the second for the possibility that some oldsters might have become vocal youngsters again. The consequences were not quite in keeping with the anticipations.

Neither Leinsdorf as musical director nor Herbert Graf as stage director had sufficient time to make the performance in the Harry Horner settings truly Mozartian. What the musical director accomplished related more to the solemnity and mystical in the score, much less to the frolicsome and earthly. Vocally this found its aptest echo in the fine work of Giorgio Tozzi as Sorastro, less in the strained Tamino of Nicolai Gedda and the inexpert Pamina of Gloria Davey. Theodor Uppman was much the same joyous Papageno as before, but Roberta Peters has fallen off badly in her Queen of the Night.

Morel's "Carmen" had some fine details, but also a misjudgment of what is tonally effective in this theatre. Rise Stevens's Carmen, the Jose of Richard Tucker and Hilde Gueden's Micaela call for a vitalizing hand of the sort last applied by Tyrone Guthrie. Mario Zanasi (Escamillo) and Louis Sgarro (Morales) were small-type fillers. —IRVING KOLODIN.

* * *

The damp fog which enveloped the Metropolitan's "Flute" invaded Carnegie Hall on the same night when the American Opera Society began the local Handel Bicentenary (prematurely) with a concert performance of "Giulio Cesare." The English edition utilized restricts itself mainly to "numbers" with little recitative, omits the minor characters of Achillas, Curius, and Nirenus, and though sung in Italian, was accompanied by a factitious, embarrassing narration in English (handsomely, though incomprehensibly, vocalized by Robert McFerrin). But it was conducted with increased subtlety by Arnold Gamson, with a cast that communicated excitement and electricity.

As Cleopatra, Elisabeth Schwarzkopf (the program called it her "New York opera debut") was both star of the occasion and the one most affected by the subtropical atmosphere. Her "V'adoro, pupille" was a superb demonstration of technique and temperament rising above unfavorable conditions. As Caesar (written originally for male alto), Cesare Siepi conquered, gradually, what appeared to be stage fright to achieve his best sound in "Dall' ondoso periglio." Special enthusiasm rightly rewarded Maureen Forrester (another "New York opera debut") in the grave role of Cornelia, with Ezio Flagello (Ptolemy) and Russell Oberlin (Sextus) sharing some of Miss Schwarzkopf's phenomenal stylistic intelligence and the ability to invoke character by voice alone.

One was able to take away an impression of what a Handel opera would be like if staged as the composer intended, with only those inescapable adjustments necessitated by the fact that many of the great singers for whom he composed were castrated male sopranos and altos. Such a staged performance would be one of the best ways to celebrate the impending anniversary (April 14, 1959).

—HERBERT WEINSTOCK.

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Seasonal Stocking Fillers

By E. P. MONROE

THIS year the small books designed especially as Christmas gifts are as varied as the directions one encounters in the daily papers for turkey stuffing. All more or less palatable and all concerned in one way or another with the Christmas season, the particular fillers discussed below have been picked by the *Saturday Review* for those persons on your list who look upon greeting cards as mere crumbs from a friend's table, poinsettias as oversized bay leaves, and boxes of candy as invitations to the dentist's chair.

Highest in price (David McKay, $4.95) and the largest is **"The Southern Christmas Book,"** by Harnett T. Kane, who will be remembered for his fictional biographies of Civil War heroines. As its title implies, this is a compilation of regional customs, old and new, which stretches as far north as Washington and as far west as Texas, where, in 1872 fourteen varieties of meat were served at Christmas dinner. By contrast, the White House Christmases described by Mr. Kane were almost Spartan, although Thomas Jefferson, who had a French chef, served vintage wines and anchovies. Franklin Pierce introduced the first Christmas tree while Theodore Roosevelt, a strong conservationist, refused at first to have one.

Also described here are Christmases on ante-bellum plantations where Southerners made eggnog and brought in the yule log (as long as it glowed, servants were freed from work), Confederate Christmases, and some Southern Christmas superstitions (a sample: "If you wish to avoid trouble, don't wash clothes on the Friday before Christmas"). Lastly, there are old Southern recipes, including Tipsy Pudding and spoon bread. All in all, for friends below the Mason-Dixon line this well-documented and highly readable book of their own Yuletide ways should be a natural.

Another natural for the same crowd is **"Christmas with Robert E. Lee"** (Longmans, Green, $2.75), a fictional account of the general's first Christmas after his surrender at Appomattox, by Helen Topping Miller, who is an old hand at this sort of Christmas book. The author of "Christmas at Mount Vernon" and "Her Christmas at the Hermitage," Mrs. Miller gives a pleasant picture of the reunion of Lee's family at Lexington, Virginia, where Lee had gone to become president of what was then Washington College (now Washington and Lee), and their Christmas celebration, which included singing, church, food, some sentimental gifts, and a cheer for the general given by the student body. While Southerners will appreciate this tribute to "Marse Robert," it should be noted that it will probably in the long run appeal more to the younger set among them—who can read it, if necessary, on Christmas Day while the adults are drinking eggnog.

"Christmas and Its Customs," by Christina Hole (Barrows, $1.95), is smaller in size and price than Harnett Kane's "The Southern Christmas Book," but it covers a wider territory. Starting with the Roman Empire ("Many of our Christmas customs," writes Miss Hole, "have their roots in pagan ceremonies that were already hoary with age by the fourth century A.D."), the author, in a series of chapters so headed, traces the evolution of such now-standard Christmasy effects as "Garlands and Greenery," "Fire and Light," and "Gifts and Greetings." Not all Christmas customs, however, as Miss Hole explains, stemmed from the pagan. Kissing under the mistletoe, for example, she credits to England, pointing out that in Tudor and early Stuart days the English were much given to kissing. "Turn where you will," commented one famous tourist of the time, Erasmus, "there are kisses, kisses everywhere." For an objective and straightforward history of Christmas institutions one need not, fortunately, turn further than Miss Hole's book.

For those, on the other hand, who prefer a more subjective view of the meaning of Christmas there are two possibilities, both of which, only slightly larger than calling cards, could be conveniently delivered on Christmas Day in an overcoat pocket. They are **"Christmas Is Always"** (Revell, $1), by Dale Evans Rogers, who is the wife of movie cowboy Roy Rogers, and **"Journey to Christmas"** (Dutton, $1.50), by B. J. Chute, who wrote the former best-selling "Greenwillow." Mrs. Rogers's book is about herself and makes the point that "Christmas could come at *any* season, if that sense of love were strong in the family." Not exactly what we call theology, of course, but certainly no one who reads Mrs. Rogers's little book will want to argue with her. Miss Chute's book, which first appeared in *Good Housekeeping* magazine under the title "The

Your Literary I. Q.

Conducted by John T. Winterich

"MY SON, THE COMFORT OF MY AGE"

Listed on the left are the names of twenty fathers appearing in the plays of William Shakespeare. Fannie Gross of Asheville, North Carolina, asks you to match them with their disarranged sons on the right. Arrangements are in order on page 47.

1. Aegeon	( ) Aumerle
2. Alonso	( ) Arviragus
3. Antonio	( ) Antipholus
4. Banquo	( ) Bolingbroke
5. Coriolanus	( ) Edgar
6. Cymbeline	( ) Ferdinand
7. Gaunt	( ) Fleance
8. Gloucester	( ) Florizel
9. Gobbo	( ) Hector
10. Marcus	( ) Hotspur
11. Montague	( ) Launcelot
12. Northumberland	( ) Lewis
13. Page	( ) Lucentio
14. Philip	( ) Marcius
15. Polixenes	( ) Mutius
16. Priam	( ) Proteus
17. Salisbury	( ) Publius
18. Titus	( ) Romeo
19. Vincentio	( ) Warwick
20. York	( ) William

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Year There Was No Christmas," is not about herself, but, rather, a fable about a succession of fictional characters who find Christmas through the sacrifices they make for others. No one presumably will want to argue with this idea either.

A bit too large for an overcoat pocket, but very much on the lighter side and heartily recommended for any day between Advent and Epiphany is **"Merry Christmas, Happy New Year"** (Viking, $2.50), a collection of eighteen poems and one essay on varying aspects of the Christmas season by Phyllis McGinley. As readers of *The New Yorker* magazine, where she often publishes, will testify, Miss McGinley's verses are generally humorous and civilized comments on the foibles of contemporary folkways. This latest of her books is no exception, including, as it does an "Open Letter to Santa Claus," in which she specifies what she does *not* want on Christmas morning (among the items on her list: "No bath towels coyly lettered HIM and HER"), a poem on the "Office Party," on a "Lady Selecting Her Christmas Cards," on charity appeals at Christmas, and on Christmases in New York City, where "twenty thousand doormen hourly grow politer and politer and politer." In her essay entitled "New Year & No Resolutions," she tries to fight off the impulse to improve herself, for "nothing," she writes, "can possibly get a decent start in the depths of winter except a nasty, nagging cold." Like her resolutions, Miss McGinley's book is not calculated, happily, to improve anyone, but it will have a definite salutary effect like, one imagines, a glass of one of Mr. Jefferson's vintage wines.

Not to be compared with vintage wine, but none the less for special tastes are the following: first, for lovers of music boxes and pianist Alec Templeton, there is **"Alec Templeton's Music Boxes"** as told to Rachael Baumel (Wilfred Funk, $3.95). Mr. Templeton, who owns music boxes that play in every major key, likes them because for him they recreate scenes of the past. Among his personal favorites in his collection are a French Empire reproduction of a classical temple called "Robert" (because it plays an aria from Meyerbeer's "Robert le Diable") and a large box that sits on its own table and wheezes in the key of G, called "the Billy box" (because it was given to him by chain-store magnate W. T. Grant).

Next, for ministers seeking sermon material and musicologists who just plain love the subject, there is **"Stories of Christmas Carols"** (Wilde, $2), by Ernest K. Emurian, who is himself a Methodist minister. While author

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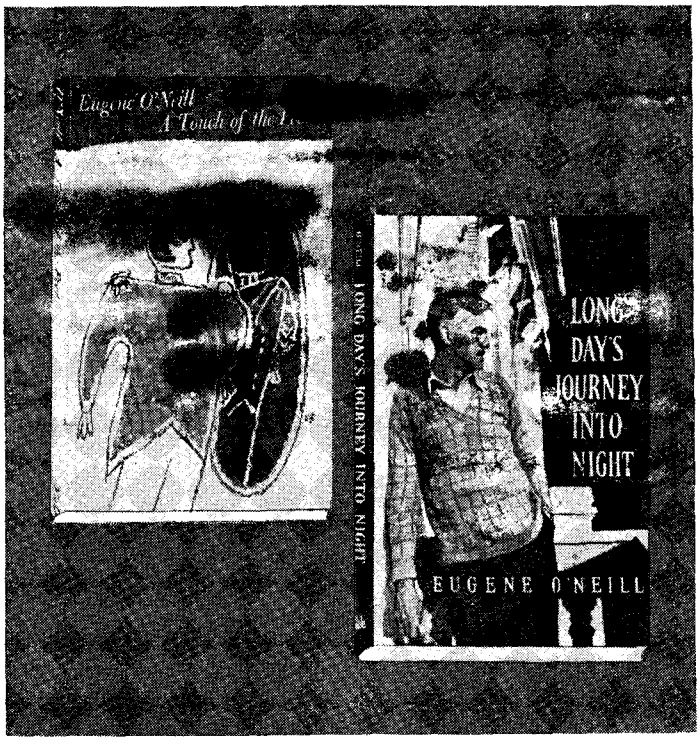

Eugene O'Neill

Clearly another O'Neill play is on its way to making theatrical history. *A Touch of the Poet*, backed by "rave" reviews, has installed itself on Broadway in the majestic pattern established by *Long Day's Journey into Night*.

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Emurian comes forth with some provocative bits of information about such well-known carols as "Silent Night" (it was first sung, for example, to the accompaniment of a guitar), he unfortunately does not write about them provocatively enough for his book to gain the wider audience it might otherwise deserve.

Then, for-the-man-who-has-everything—and most of them seem to at Christmastime—there is **"Bob Considine's Christmas Stocking"** (Hawthorn, $2.95), a collection of Christmas pieces, some of which have appeared formerly in *Collier's* magazine and Mr. Considine's own syndicated column. What will appeal to men or, rather, what various hidden persuaders have made us suppose will appeal to men, is Mr. Considine's colloquial or tough-guy approach to what are presumed to be sissified subjects, such as the Bible. "The greatest news story ever written," comments Mr. Considine, for instance, in his lead piece, so titled, "was committed to papyrus by a man called Luke." Luke, he further explains, "was the ablest phrasemaker of the gospel writers." Mr. Considine proceeds in this vein for twelve more stories about twelve different subjects, including his mother's Christmas trees, a Commando raid in Norway on Christmas Day, and a bum named Mike who buys a Christmas gift with his last dollar for a boy he doesn't know in a children's home. Oh well, who knows what men really like—and, besides, Mr. Considine's "Christmas Stocking" is, of course, Christmas-stocking size.

Last of this group for those who never read anything, there is **"Christmas"** (Augsburg, $1.50), an "American Annual of Christmas Literature and Art," which, like most annuals, is more decorative than literary. Although there will be some question as to how decorative this particular annual is, it will at least bring a bit of Christmas spirit to somebody's magazine rack.

As none of the above authors from Kane to Considine have failed to mention, or, at least imply, Christmas is, of course, primarily for children. Accordingly here are three selections, all with rather longish title pages, which are calculated to appeal to anyone who is slightly beyond the mewling infant stage but not quite ready for "The Rover Boys." First, because it has the longest title page, let's take **"The Nutcracker"** (Knopf, $2.95), which has been adapted and illustrated by Warren Chappell from the Dumas *père* version of the story by E. T. A. Hoffman, with themes from the music by Peter Ilich Tchaikovsky. What this all comes to is a retelling of the famous fantasy about the Sugar Plum Fairy, the seven-headed Mouse King, and the Nutcracker, which, if

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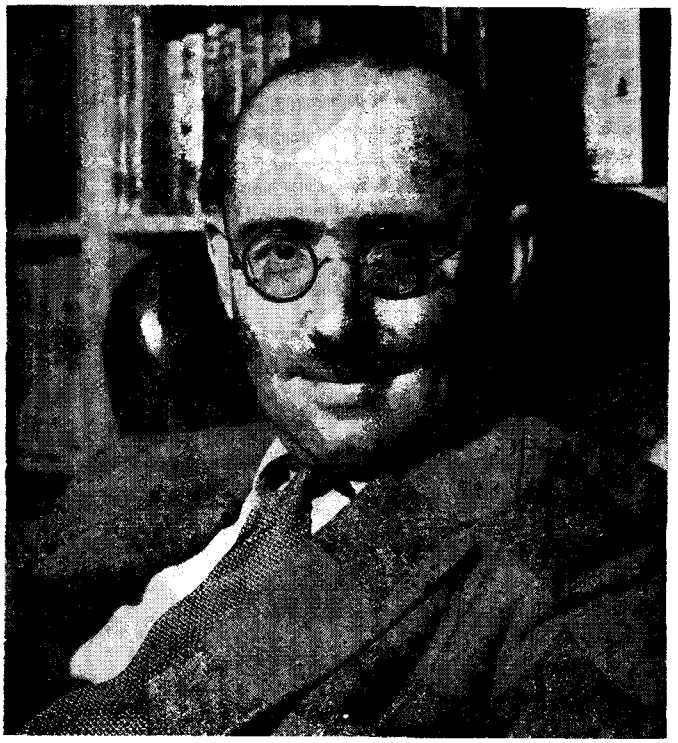
it seemed as confusing to this reader as the title-page, is at least imaginative.

Easier to comprehend and equally imaginative is **"Eloise at Christmas Time"** (Random House, $3.50), by Kay Thompson, with drawings by Hilary Knight. Not that Eloise—who, if Miss Thompson keeps publishing books about her, will soon catch up with Babar—is ever simple. For one thing, in Mr. Knight's drawings she never stays still long enough for anyone to judge. Anyway, in this latest romp she is delightful whether it be tearing through the Plaza attending Christmas parties or tearing off the wrappings of her presents under the Christmas tree.

Equally frenetic and equally delightful is Aunt Tuddy, who is the heroine of **"The Wonderful World of Aunt Tuddy"** (Random House, $3.50), which is also illustrated by Mr. Knight, but written by Jeremy Guy from an idea by Max Hess. Aunt Tuddy, who is somewhat reminiscent of a Truman Capote character, lives "in a furbelow house with purple doors," has powder-blue hair, and a tree house, which she sometimes climbs with her seven cats. When not doing this she haunts a department store, where she tries out everything and buys nothing. This, according to the "Vice-President-in-Charge-of-Statistics," costs the store $11,000 a year. When Aunt Tuddy's nephew sends her a ten-dollar Christmast gift certificate from the store which, due to a mechanical error, comes out as ten thousand, her adventures begin. Involving, among others, Major Dexter B. Dexter, an old beau of Aunt Tuddy's, who secretly yearns to ride motorcycles, the ensuing complications are like a Marx Brothers movie, which should be a nice thing for those youngsters who have never seen one. Moreover, parents will probably enjoy reading about Aunt Tuddy as much as their children, which, after all, is again a nice thing—especially at Christmastime.

LITERARY I.Q. ANSWERS

Column Two should read: 20, 6, 1, 7, 8, 2, 4, 15, 16, 12, 9, 14, 19, 5, 18, 3, 10, 11, 17, 13. Plays keyed on Column One: 1. "The Comedy of Errors." 2. "The Tempest." 3. "The Two Gentlemen of Verona." 4. "Macbeth." 5. "Coriolanus." 6. "Cymbeline." 7. "Richard II." 8. "King Lear.' 9. "The Merchant of Venice." 10. "Titus Andronicus." 11. "Romeo and Juliet." 12. "Richard II" and "Henry IV—Part I." 13. "The Merry Wives of Windsor." 14. "King John." 15. "The Winter's Tale." 16. "Troilus and Cressida." 17. "Henry V" and "Henry VI—Parts I and II." 18. "Titus Andronicus." 19. "The Taming of the Shrew." 20. "Richard II."



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How To's for Handicrafters

By JEANETTE WAKIN

THE NOW respectable and well-established art of do-it-yourself is again coming in for holiday recognition with a dozen or so new books dedicated to the proposition that handicrafts are a rich source of grownup fun. **"Decoupage,"** by Dorothy Harrower (Barrows, $10), is a handsomely printed volume about the art of cutting out pictures and pasting them up on new surfaces. Lest we consider this an occupation we abandoned at twelve, the author makes clear at the outset that it was a craft which originated in seventeenth-century France and a favorite pastime of Marie Antoinette. It flourished in Italy and there decoupage was called *l'arte del uomo povero,* the poor man's art, because those who couldn't have furniture painted for them could achieve the same sumptuous effect with paper cut-outs. Mrs. Harrower also goes into such allied crafts as collage and potichomania. The book is abundantly illustrated.

The techniques of pottery-making, glazing, and painting on ceramics is the subject of Joan B. Priolo's **"Ceramics—and How to Decorate Them"** (Sterling, $5.95). It is primarily a guide for the novice, but also enters such areas of higher learning as methods of majolica, sgraffito, and mishima. Many photographs and drawings make things clearer.

In **"The Puppet Theatre"** (Essential Books, $5), Miles Lee goes a step beyond the craft aspects of construction to write about theatre production and the manipulation of several kinds of puppets. To those whose reaction to the puppet theatre is "How clever of you not to get all those strings tangled," Mr. Lee responds with detailed sections on manipulation and the producer's job. The possibilities of this dramatic form, he shows, are capable of immense development. Included is a valuable bibliography.

This year the publishing fraternity offers two new books about celebrating Christmas. The first, both edited and published by Franklin Watts, is **"The Complete Christmas Book,"** and costs $4.95, a big book for the price. The lore of Christmas is the subject of much of it, but there are sections which also discuss the manners of Christmas, chapters devoted to cooking and decorating, and a long section of stories for both children and adults. **"A Handbook of Christmas Decoration"** (Macmillan, $3.95) promises that the season will be even merrier if one follows Dorothy Waugh's instructions for making greeting cards and paper decorations or for trimming Yuletide trees.

Two small, practical books on decorating provide the nutshell guides for keeping things about the house looking good all year round. Patricia Easterbrook Roberts does it with seventy-five designs for the table in **"The Book of Table Arrangements"** (Crown, $3.50). To show you how, there are 130 photographs, most of them full-page and many in color. **"Decorating Begins with You"** (Doubleday, $4.50), by Mary Jean Alexander, aims to encourage the reader's confidence in his own taste and then supply a practical guide in applying it.

For a doer's guide of another sort, but still related through the mutual problem of design and its pitfalls, Philosophical Library has brought out **"Stamp Curiosities"** ($6), by R. J. Sutton. Even the noncollector will find the material intriguing, and to collectors most of it will be new.

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Inspiration . . .

Continued from page 23

attitude of some sociologists who themselves have no religious commitment but are happy enough to see the unwashed going to church because their religion (though objectively false) has certain social and psychological values. The viewpoint implied in most of the inspirational books hovers uneasily in the middle. God is still depicted as real, but the main emphasis is on His usefulness. It is only a step further to say that God is a "useful fiction." But at that point, as the authors point out, God ceases to be useful. Some vestigial belief in His existence is required if prayer, positive thinking, and the like, are to "work." A principle of indirection is involved. The social and psychological fruits of religion are most likely to be garnered when they come indirectly, as a secondary result of a primary devotion to God.

Another growing tendency of inspirational literature is its extreme mentalism, applied to health, psychological stability, success, and everything else. One of the purest expressions of this trend is provided by Emmet Fox, in whose works psychology and religion join to form a simplified mishmash. "Sin" is transformed into "mistake," *i.e.*, a false belief, and Biblical terms like "heathens," "enemies," and "strangers" mean "your own negative thoughts." Positive thinking becomes the cure for all ills. The reader is flatly told in "Make Your Life Worth While" that "sin, sickness, and death, wars and strife of every kind come because man chooses to think negatively." It is nowhere suggested that wars, for instance, may come because such a man as Hitler has very positive, but demonic, thoughts—or that wars may come because of large-scale social developments which are not the will of any one person or group of people.

Mentalism, as "Popular Religion" shows, moves easily toward magic. One develops sure-fire techniques of positive thinking and confidently awaits the automatic results, like a naked savage who has gone through the proper ritual in front of his idol. Lloyd Douglas was the Milton of this effort to domesticate the ways of God to man's profit. In his books he constantly demonstrated that a person who gave without letting anyone know about it was always repaid a thousandfold—magically and materially.

All these conclusions, and many more, are presented in the remarkable book which the two sociologists

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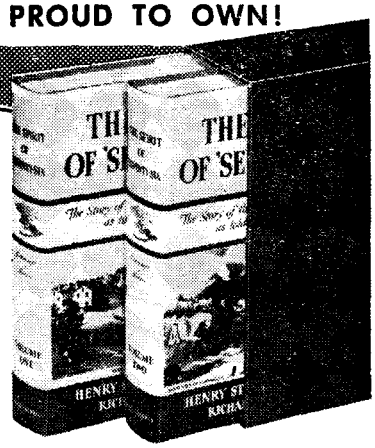

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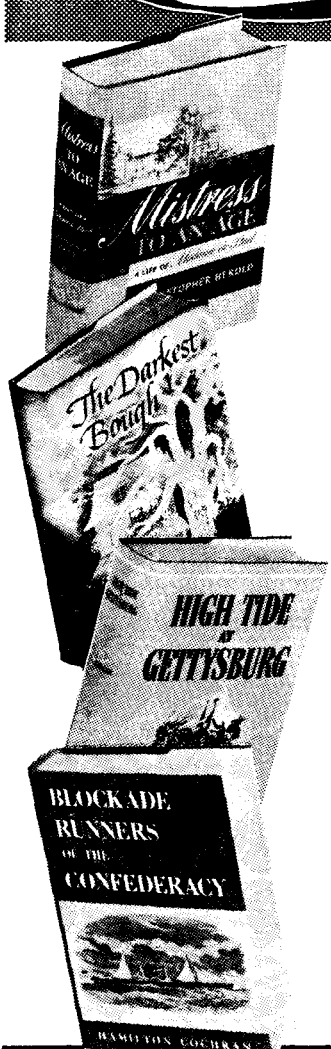

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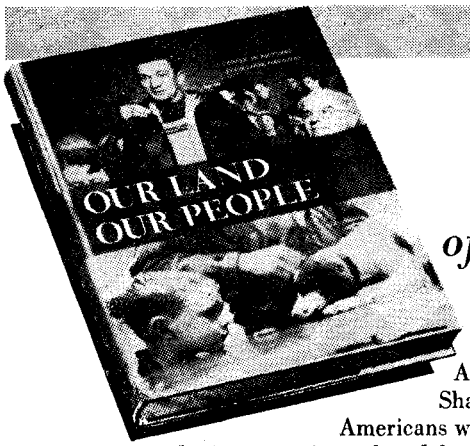

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have co-authored. The panorama is depressing. With a few magnificent exceptions, the writers supplying the major religious diet of the American people are offering anemic fare, perhaps just barely strong enough to allay the hunger for sturdier food. But don't blame the purveyors of predigested religion. The market has created them. The demand for bargain-counter faith was already there.

A BOOK which makes many of the same points as "Popular Religion" is **"No Peace of Mind," by Harry C. Meserve** (Harcourt, Brace, $3.75). Mr. Meserve, a Unitarian minister now an executive of the Rockefeller Brothers Fund in New York City, sees the same dangers of magic and moral complacency in current religiosity:

> I must therefore raise the question whether the peace of mind cult is in the historic sense Christian in any sense of the word. Rather it seems to me to be pre-Christian and even pre-Judaic. It is a revival of an ancient superstition embellished with modern psychological jargon. And there is a further question: can this strange combination of primitive religion and modern psychology really produce the results which it claims to produce? . . . Would one dare present it to the starving people in India or China? Would one have the nerve to say to them: "Change your thoughts, and you can change anything"? Would one dare present it to those heroic Hungarians who after years of tyranny showed by terrible but brave and noble resistance to the tyrants that their spirits were not broken, who died by the thousands because they believed in freedom? I fear the words of this peace of mind gospel would stick in my throat if I tried to speak them to people like this. The suffering and agony of our world must be met by stronger stuff.

The moral question which Mr. Meserve uncompromisingly poses is whether we have the right to seek peace of mind. Uneasiness of mind and conscience can be a goad to necessary thought and action; peace of mind becomes easily an evasion and escape:

> Who dares be at peace in a world where the privileged grimly refuse to share their privileges? Who dares be at peace in a world where millions are hungry and oppressed and ground down by poverty and disease? Who dares be at peace in a world where the poisons of racial hatred still run rampant?

Forget peace of mind and set about

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doing God's work, is the prophetic message of this book. Mr. Meserve, who is not given to vague generalities, lists four large areas in which work urgently needs to be done: the control and eventual constructive use of nuclear energy, the struggle toward one world, the battle for racial equality, and the never-ending fight to defend the freedom of the individual against all encroachments.

By a convenient coincidence, a biography of Mr. Meserve's principal target has just appeared. **"Norman Vincent Peale: Minister to Millions," by Arthur Gordon** (Prentice-Hall, $4.95), is a book of more than passing interest. Though written in the tone of a prolonged jacket blurb, it illumines the career and development of its subject and makes his religious ideas seem the natural outgrowth of his personal background and life.

The opening setting is an Ohio town where Dr. Peale's father was the Methodist minister. "The G.A.R., the Republican Party, the Methodist Church, and the Anti-Saloon League —these were the forces to reckon with in Ohio as the nineteenth century moved to its close," Mr. Gordon succintly explains.

> They were solid people: clean, decent, honest, conservative, and proud. They believed without question in the rightness of their own ideas, their own moral standards, their own way of life. . . . They believed in the perfectibility of man and the inevitability of progress. They were convinced that the United States of America, founded upon religious principles by religious men, was directly under the guiding hand of the Almighty—and that Ohio was the garden spot of the USA.
>
> They were uncompromising people. Black was black and white was white; right was right and wrong was wrong. . . . The greatest enemy of mankind, many of them felt, was the Demon Rum . . . and a couple of steps behind the Demon came the Democrats.

Young Peale grew up in this environment of appealing but appalling innocence and naïveté. Basically content with the world, it seemed to him and his neighbors that mankind's problems were manageable (a little more kindness here and there, sobriety, a will to buckle down to everyday responsibilities); not too much was required, for the framework was good and unshakable.

Logically enough, Dr. Peale subsequently became active in fighting the New Deal, and his developing religious thought concentrated on maladjustments inside the individual and in his immediately personal relations. It is significant that of the

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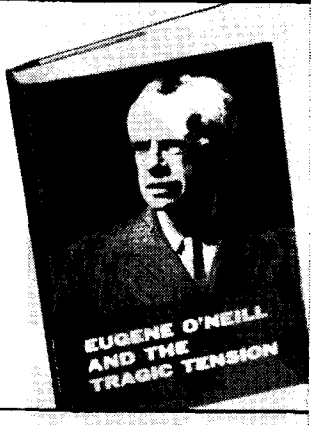

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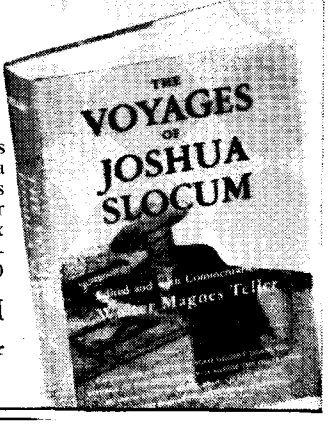

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numerous letters of testimonial reproduced at the back of the book, many come from persons who have learned to get along better with their family or have given up petty dishonesty, but there is no letter from anyone who has changed from isolationism to internationalism.

Dr. Peale's inner uncertainties are minutely described in the biography. In a chapter entitled "The Rage of the Intellectuals," which deals with the mounting crescendo of criticism against the gospel of positive thinking from 1954 on, it is told how he reached the point of writing out his own resignation from Marble Collegiate Church, and tore it up only after a prolonged agony of spirit. It is impossible to say whether this reflects a profound humility or an equally profound uneasiness about the worth of his preaching and writing.

Mr. Gordon implies that a left-wing bias sharpened the animus of the theological intellectuals against Dr. Peale. There is an element of truth in this, if one substitutes "prophetic" for "left-wing." Many who attacked "The Power of Positive Thinking" had a twofold grievance against it, very similar to Mr. Meserve's bill of particulars: the religio-psychological therapy is oversimplified, and so far as it works it tends to divert human energy away from the challenges that need to be met in the broader context of the human race.

But one must strive to be fair, and not convert Dr. Peale into a whipping boy. "Positive thinking" may be a thin and sometimes harmful diet, but scattered throughout Dr. Peale's writings is a fair amount of plain horse sense when he deals with everyday problems. He has an earthy shrewdness that is useful in a counsellor. More importantly, he deserves lasting credit for his practical efforts to combine the resources of religion and psychology in the functioning of his own church.

Meanwhile, for anyone who doubts that most of the inspirational best-sellers are anemic deviants from the main Christian tradition, a return visit to the source book of the Christian faith, the Bible, should suffice. Another world is entered there, a world of staggering heights and depths, a world in which there is no time to worry about peace of mind. For the reader who finds the standard translations too difficult or too deadeningly familiar, there is now available **"The New Testament in Modern English," translated by J. B. Phillips** (Macmillan, $6), which brings the New Testament alarmingly and gloriously alive in contemporary English as vigorous as the original *koine* Greek.

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1958's Posies

Continued from page 26

likes (including railroad stations, factories, and the London Coal Exchange), and Edwin Smith has taken their pictures; Donald MacAndrew profiles "The Prince of Tailors," Henry Poole, and illustrates the text with some fine period fashion plates, in which Dickens, Disraeli, Stanley, and Livingstone serve as models. All told, there are twenty-five units. This remains the most luxurious of pick-up books, and in general the most satisfying.

Fifty-nine selections make up **"The Great West,"** edited by Charles Neider (Coward McCann, $9.95 through December 31, thereafter $11.50), and twenty-three of these are by duplicated authors. Three writers are represented by three selections each and one by four. There is a comparable overconcentration in the ninety-seven illustrations (several of which are mere spots); more than a fourth of them are by three artists: Frederick Remington, George Catlin, Alfred Jacob Miller. One picture, a woodcut of Wild Bill Hickok, is duplicated (page 181 and page 201) with different cropping. The choice of authors is orthodox but sound; virtually all are familiar, and all are primary sources. "I have not emphasized novelty in my accounts," writes Mr. Neider in his prefatory note. "I have tried to touch the chief highlights, and those which have stirred the nation's imagination." The authors include, among others, Lewis and Clark, Zebulon Pike, Frémont, Crockett, Kit Carson, Custer, Buffalo Bill, Irving, Parkman, Mark Twain, John Muir, and R. L. Stevenson. The accounts extend from Coronado's search for the Seven Cities of Cíbola in the 1540s to Rudyard Kipling's personal discovery of the Yellowstone in 1889.

One is so used to seeing A. C. Spectorsky's name on the title-pages of multipicture books ("The Book of the Mountains," likewise of the sea, the sky, and the earth) that it comes as something of a shock to find him compiling an outright book of words, with relatively few pictorial trimmings. ("The Exurbanites," of course, was also a book of words, all of them by Mr. Spectorsky.) The illustrations in **"The College Years"** (Hawthorn Books, $7.95) are few enough to make the reader want more, which is sound editing. Some of them are photographs, and good ones; there is a group of prints (including five by Winslow Homer); there are two clusters of cartoons (one of the clusters is by the late John Held, Jr., historiographer-in-chief to the undergraduate of the "collegiate" period). The text includes just about everybody: Chaucer, Bacon, Milton, Defoe, Swift, Franklin, Thackeray, Van Wyck Brooks, Lincoln Steffens, O. Henry, Christian Gauss, Irwin Edman, Thomas Wolfe, Simeon Strunsky, Ogden Nash, Sinclair Lewis, Robert Benchley, Edmund Pearson, Grantland Rice, John P. Marquand, Owen Johnson, George Ade, Morris Bishop, Damon Runyon, H. L. Mencken, Heywood Broun, Bernard De Voto, F. Scott Fitzgerald—eighty pieces altogether, some short, none too long. Native material predominates.

Dr. Faustus has enjoyed the best press of all the human beings who have come to terms with Mephistopheles, but his brothers in the lodge form a considerable company. Twenty-five of them answer roll-call in **"Deals with the Devil,"** an anthology in which Basil Davenport has assembled a pleasant set of variations on the Satanic-pact theme (Dodd, Mead, $4). Many of the selections are by authors of renown: Charles Dickens, Sheridan Le Fanu, Max Beerbohm, Lord Dunsany, Guy de Maupassant, John Masefield, and Stephen Vincent Benét (with you-know-what). A rather surprising number of the stories are of recent vintage; ten of them first appeared in the 1950s, making that decade the most productive in this field in world history. The stories exhibit great variety in plotting and treatment; the conception is a challenge calling for the exercise of supreme ingenuity and the avoidance of duplication. If you have no idea who the devil the Devil is, Mr. Davenport's engaging introduction offers a revealing précis. The editor evidently holds his subject in high respect, and invariably sets him down with a capital D, as in Davenport.

Forty-nine stories drawn from thirty-three sources (largely periodicals), all by American-Jewish authors (only one of whom is duplicated), and all on Jewish themes, make up a substantial (724 pages) **"A Treasury of American Jewish Stories"** (Yoseloff, $5.95), edited by Harold U. Ribalow. The volume is a reissue, in a single package, of two previous compilations by Mr. Ribalow: "This Land, These People" and "These Your Children." At least half of the contributors are name writers; none, however, have been selected for that reason, but rather for the literary quality of the examples by which they are represented, which is

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SHEED & WARD New York 3

uniformly high. Mr. Ribalow has written well-managed biographical summaries of the careers of his contributors. This is a high-grade collection.

You will find nothing about curling, lacrosse, or bearbaiting in **"Great Stories from the World of Sport,"** edited by Peter Schwed and Herbert Warren Wind (Simon & Schuster, three volumes, boxed; $11.95 through December 24, thereafter $15), but these diversions aside, the work is about as comprehensive as any armchair jockey or inglenook quarterback could well ask. The 1,025 pages comprise forty-eight units, all short stories save for a dozen extracts from novels and four novelettes. Twenty-six sports are covered, with baseball leading (six units) and racing placing (five units if one includes two steeplechase yarns, and why not?). Several activities (cricket, bullfighting, archery, and marathon racing among them) are represented by one story each. The distribution is good; so is the choice of authors. Expected names are here (Ring Lardner, Ernest Hemingway, Damon Runyon, Charles E. Van Loan), and so are less expected (Tolstoy, De Maupassant, Faulkner, Thomas Mann).

There must be several thousand bits and pieces in the 576 pages of **"Reader's Digest Treasury of Wit and Humor,"** selected by the magazine's editors (Simon & Schuster, $5). They range in length from seven words to five pages (a hunk of "Mister Roberts"). Some bright brain on the *Digest* staff was presumably the inventor (numerous examples given) of the cartoonless caption (keep the gag and throw away the drawing), which knocks in the head the one-picture-is-worth-a-thousand-words theory. Another device frequently employed in this collection is the quoted (with credit) radio or TV sally. But by way of compensation (like a cloud soaking up water and then dropping it back), several of these borrowings will ultimately (and not too long from now) work their way back to TV and radio (without credit).

Readers of a certain age will recall a fellow named George Fitch who wrote stories about a college called Siwash (which today's scholars equate with Knox). One of George Fitch's Siwash yarns is the oldest entry (1911) in **"The Saturday Evening Post Carnival of Humor,"** edited by Robert M. Yoder (Prentice-Hall, $5.95 through December 31, thereafter $7.50). Other old Philadelphia hands represented are Irvin S. Cobb, Will Rogers, Ring Lardner, Richard Connell, Don Marquis, Frank Ward O'Malley, Booth Tarkington, Ellis Parker Butler, and Damon Runyon. But don't get the idea that this big package is all *eheu fugaces* stuff—contemporary authors are present in quantity; and everybody gets a good space break in the thirty-five main entries. Of course, there's a half page or so left over every so often, and Editor Yoder has plugged these with short bits. About every twenty-five pages there is a four-page yellow-paper insert devoted to cartoons.

Sinclair Hamilton's **"Early American Book Illustrators and Wood Engravers 1670-1870"** (Princeton University Library, $15) is so richly pictorial that it richly merits inclusion in a survey of books that have an air of Christmas about them. Actually it is a catalogue of Mr. Hamilton's own collection, now in the Princeton University Library. More than 1,300 units are described, and there are 125 illustrations. The oldest reproduction is the famous likeness of Richard Mather, cut on wood almost certainly by John Foster of Boston, "generally accepted as the first print of any significance to be made in any medium or of any kind." It is not a superlative example of a graphic arts process; neither is much else of the work which Mr. Hamilton offers for inspection, and therein lies much of its delight. But by the 1840s many of our native illustrators were doing work of which they were, and we still can be, proud. Many of them now get public recognition for the first time as a result of Mr. Hamilton's painstaking researches.

In the roster of Mr. Hamilton's acknowledgments appears the name of Nicholas B. Wainwright, research librarian of the Historical Society of Pennsylvania and editor of *The Pennsylvania of History and Biography.* Mr. Wainwright's name also appears on the title-page of another impressive illustrated book, **"Philadelphia in the Age of Lithography"** (Historical Society of Pennsylvania, $10), which contains an illuminating sketch of early lithography in Philadelphia and a descriptive list of Philadelphia scenes made by local lithographers up to 1866. The first American lithographer, Bass Otis, was himself a Philadelphian; his pioneer experiments began in 1818. By the 1830s lithography had come into its own. Mr. Wainwright's offerings are actually a gallery of life in Philadelphia for the period covered: street scenes, edifices, waterscapes, railroads, ships, landmarks, and especially business and manufacturing establishments, both outside and inside. Since most of the reproductions contain figures, both human and animal (by our count, of the 109 lithographs fifteen display dogs, and pretty lively ones too), the general effect is a genre composite of urban life. Both Mr. Hamilton's and Mr. Wainwright's monographs have high entertainment as well as high cultural value; the texts, in each instance, are essential accompaniments, and are the work of an informed and informing expositor.

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Book Boutique

Continued from page 31

life story, which coincides with the tumultuous history of modern Eire.

I ALWAYS WANTED TO BE SOMEBODY. *By Althea Gibson. Harper.* $3.50.
About the long road from the streets of Harlem to the courts of Wimbledon, told with vigor and frankness by the reigning queen of tennis.

THE MAGIC-MAKER. *By E. E. Cummings. Macmillan.* $8.
Combination biography, critical study, and warm eulogy to an original and uncompromising American poet.

THE MEMOIRS OF FIELD-MARSHAL MONTGOMERY. *World.* $6.
Britain's famous field commander's straightforward account of his life on and off the battlefield.

MISTRESS TO AN AGE: A LIFE OF MADAME DE STAEL. *By J. Christopher Herold. Bobbs-Merrill.* $5.95.
A high-styled, immensely readable biography of the woman who captivated most of Europe by virtue of her brains.

ON MY OWN. *By Eleanor Roosevelt. Harper.* $4.
Mrs. R. tells her own story of life after FDR's death with accustomed vigor, wit, and candor.

ONE MAN IN HIS TIME. *By Serge Obolensky. McDowell, Obolensky.* $6.95.
An autobiography of a Russian aristocrat who experienced a good many of this century's exciting events.

THE RAINBOW COMES AND GOES. *By Diana Cooper. Houghton Mifflin.* $5.
A thoroughly engaging account of Lady Diana's life, whose most glorious days were that halcyon time of Edwardian England.

USA

THE AFFLUENT SOCIETY. *By John Kenneth Galbraith. Houghton Mifflin.* $4.
A Harvard economist appraises, wisely and well, our society's economic goals and the means by which we strive to attain them.

EISENHOWER: CAPTIVE HERO. *By Marquis Childs. Harcourt, Brace.* $4.75.
A well-known Washington newspaperman reports on the General-President, the Republican administration, and the mass reaction that brought Ike to the White House.

AN EPITAPH FOR DIXIE. *By Harry S. Ashmore. Norton.* $3.50.
The Arkansas Gazette's editor analyzes the changes that are taking place in the present-day South.

THE GREAT REBELLION. *By Earl Schenck Miers. World.* $6.
More about the Blue and the Gray, by a noted Civil War historian.

IN GOD WE TRUST. *By Norman Cousins. Harper.* $5.95.
Colonial ideals of faith and freedom expressed in the letters and diaries of the Founding Fathers.

THE INSOLENT CHARIOTS. *By John Keats. Lippincott.* $3.95.
Those new horseless carriages and the Detroit moguls who make them get a rough going-over in this hard-hitting attack on the automotive industry.

ONCE UPON A CITY. *By Grace M. Mayer. Macmillan.* $5.
The sidewalks of New York, as well as the buildings and people, are recaptured in this backward glance at Manhattan as it was at the glittering turn-of-the-century.

ONLY IN AMERICA. *By Harry Golden. World.* $4.
These selected essays from the author's monthly paper, *The Carolina Israelite*, are pungent chats about everything from segregation to immigration.

THE ORDEAL OF WOODROW WILSON. *By Herbert Hoover. McGraw-Hill.* $6.
The war and peace years 1915-1921 are studied by one-time President Hoover in a warmly appreciative appraisal of another U.S. President.

THE SEVEN FAT YEARS. *By John Brooks. Harper.* $4.
Seven articles that originally appeared in *The New Yorker* delve into the world of Wall Street, during the years 1950-1957.

STRIDE TOWARD FREEDOM: THE MONTGOMERY STORY. *By Martin Luther King. Harper.* $2.95.
Dr. King's account of nonviolence in Montgomery is filled with historical information, facts on segregation, and, above all, with infinite compassion and quiet wisdom.

THE WHITE HOUSE. *By Amy La Follette Jensen. McGraw-Hill.* $12.50.
A century-and-a-half of Presidential life is recorded in a handsome picture-and-text book.

THEATRE

SHAW ON THEATRE. *Edited by E. J. West. Hill & Wang.* $3.95.
An entertaining and rich collection of Shavian writing unavailable in other books.

THE ENGLISH DRAMATIC CRITICS. *Edited by James Agate. Hill & Wang.* $3.95.
An anthology of delightful criticisms written by England's finest from 1660 to 1932.

THE PASSIONATE PLAYGOER. *Edited by George Oppenheimer. Viking.* $5.95.
A personal scrapbook of highlights from the work of writers most treasured by a playwright and critic who really knows and loves the theatre.

THE BEST PLAYS OF 1957-1958. *Edited by Louis Kronenberger. Dodd, Mead.* $6.
The indispensable book for all who are close to the theatre. Contains abridged versions of ten of last year's eleven best plays, plus almost anything you want to know about any play last season.

THE CAVE DWELLERS. *By William Saroyan. Putnam's.* $3.50.
The best American play of the 1957-1958 season with an appendix of the reviews it received.

LIES LIKE TRUTH. *By Harold Clurman. Macmillan.* $6.
One of Broadway's most intelligent and literate directors reprints his critical articles on recent theatre as they appeared in *The Nation.*

METHOD—OR MADNESS? *By Robert Lewis. Samuel French.* $3.
A Broadway director speaks from personal experience to clear up much of the misunderstanding that has grown up around the Stanislavski system of acting and its use in the current American theatre.

THE LUNTS. *By George Freedley. Macmillan.* $4.50.
A well-illustrated book which traces the career of America's most distinguished acting pair.

THE THEATER AND ITS DOUBLE. *By Antonin Artaud. Translated from the French by Mary Caroline Richards. Grove.* $3.95.
A fascinating discussion of the essential nature of theatre by an angry purist.

THE COMPLETE BOOK ON THE AMERICAN MUSICAL THEATER. *By David Ewen. Holt.* $7.50.
A comprehensive reference book of all important musical comedy productions in the American theatre.

TWENTY-FOUR FAVORITE ONE-ACT PLAYS. *Edited by Bennett Cerf and Van H. Cartmell. Doubleday.* $4.95.
An anthology of short modern plays from Wilde and Yeats to Miller and Inge.

MORE IN SORROW. *By Wolcott Gibbs. Holt.* $4.
A selection of *New Yorker* pieces on the theatre and other things by the late drama critic.

PICTURE HISTORY OF THE BRITISH THEATRE. *By Raymond Mander and Joe Mitchenson. Macmillan.* $5.95.
A handsomely illustrated gallery of significant paintings and photographs of the theatre in England.

INSPIRATIONAL

GO WITH GOD. *By Jim Bishop. McGraw-Hill.* $5.
A good collection of great Christian and Jewish prayers, from many sources. Contains a deeply moving personal introduction.

HUMAN NATURE UNDER GOD, OR, ADVENTURE IN PERSONALITY. *By Oren Huling Baker. Association Press.* $4.50.
Understanding of human nature and psychology, as revealed in the Bible.

LINCOLN FINDS GOD. *By Ralph G. Lindstrom. Longmans, Green.* $3.
A simply written but powerful study of Lincoln's religious growth.

MAN'S FIRST LOVE: THE GREAT COMMANDMENT. *By Ralph W. Sockman. Doubleday.* $2.95.
Several notches above most of the current crop of similar books.

MANY WINDOWS: SEASONS OF THE HEART. *By Faith Baldwin. Rinehart.* $3.50.
Not a heavyweight book, but sincere and unpretentious, in the form of a diary of the changing seasons.

OUT OF MY HEART. *By Agnes Sligh Turnbull. Houghton Mifflin.* $3.
Largely recollections of childhood in Pennsylvania, with much the same quiet qualities and human warmth as Faith Baldwin's book.

RELIGION AND THE STATE UNIVERSITY. *Edited by Erich A. Walter. University of Michigan Press.* $6.50.
An unusually successful composite book, with nineteen authors, many of them well known in religion or other fields. Actually much broader in scope than the somewhat restrictive title.

SPIRIT, SON AND FATHER: CHRISTIAN FAITH IN THE LIGHT OF THE HOLY SPIRIT. *By Henry P. Van Dusen. Scribners.* $3.50.
A readable and thoughtful treatment of the doctrine of the Trinity.

FRASER YOUNG'S LITERARY CRYPT NO. 807

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 807 will be found in the next issue.

FOUR HUMANS NK RB

KUAUP, NLKULNRC

NK RB UMR.

—KUNLR-HUQPXLK.

Answer to Literary Crypt No. 806

The reward of one duty done is the power to fulfill another.
—ELIOT.

Editor's Note: Inadvertently, Crypt No. 805 was omitted from last week's issue, along with the accompanying answers to Crypt No. 804. Here, then, they are, with our apologies.

Answer to Literary Crypt No. 804

To ridicule philosophy: that is to be a real philosopher.
—PASCAL.

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THE WORLD OF THE OLD TESTAMENT. *By Cyrus H. Gordon. Doubleday.* $3.95.
A fascinating introduction to the ancient world of the Near East as it relates to the Old Testament.

SCIENCE

CAPTAIN JAMES COOK IN THE PACIFIC: SELECTIONS FROM HIS JOURNAL. *Edited by A. Grenfell Price. Heritage.* $6.
From tropic paradise to hell-frozen-over, in a handsome package.

DARWIN'S CENTURY. *By Loren Eiseley. Doubleday.* $5.
Darwin had a lot of help in that theory of evolution. Here's a cast of characters.

EARTH'S SHIFTING CRUST. *By Charles Hapgood. Pantheon.* $6.50.
An exciting new theory attempts to explain many old mysteries about our planet.

MODERN SCIENCE AND THE NATURE OF LIFE. *By William S. Beck. Harcourt, Brace.* $5.75.
One of the most honest character sketches ever drawn of the scientist as he really lives.

OF STARS AND MEN. *By Harlow Shapley. Beacon Press.* $3.50.
A noted astronomer cogitates: Will the Space Age bring us a religion free of superstition?

YOU AND THE UNIVERSE. *By N. J. Berrill. Dodd, Mead.* $3.50.
A sparkling writer traces our genealogy back to the stars.

MUSIC

BIZET AND HIS WORLD. *By Mina K. Curtiss. Knopf.* $7.50.

THE COLLECTOR'S JAZZ. *By John S. Wilson. Keystone.* $1.45.

EZIO PINZA: AN AUTOBIOGRAPHY. *By Ezio Pinza with Robert Magidoff. Rinehart.* $4.95.

THE GERSHWIN YEARS. *By Edward Jablonsky and Lawrence D. Stewart. Doubleday.* $6.95.

GREAT OPERAS. *By Ernest Newman. Vintage. 2 vols.* $1.25 *each.*

THE MUSICAL EXPERIENCE. *By Roger Sessions. Princeton University Press.* $1.50.

THE MUSICAL LIFE. *By Irving Kolodin. Knopf.* $4.50.

THE RODGERS AND HAMMERSTEIN SONG BOOK. *By Richard Rodgers and Oscar Hammerstein II. Simon & Schuster.* $9.95.

IN PAPER COVERS

FICTION

THE ANCHOR BOOK OF STORIES. *Selected by Randall Jarrell. Anchor.* $1.25.

DECLINE AND FALL. *By Evelyn Waugh. Universal.* $1.25.

DREAM OF THE RED CHAMBER. *By Tsao Hsueh-Chin. Anchor.* $1.25.

DUBLINERS. *By James Joyce.* Compass. $1.25.

THE EGOIST. *By George Meredith. Houghton Mifflin.* $1.05.

FOUR GREAT PLAYS BY CHEKHOV. *Bantam.* 50¢.

THE HORSE'S MOUTH. *By Joyce Cary. Universal.* $1.25.

INDIAN SUMMER. *By William Dean Howells. Everyman.* $1.35.

ROOM AT THE TOP. *By John Braine. Signet.* 35¢.

SISTER CARRIE. *By Theodore Dreiser. Bantam.* 50¢.

THREE PLAYS. *By August Strindberg. Penguin.* 85¢.

THREE WOMEN. *By Gertrude Stein. Modern Library.* 95¢.

A TREASURY OF YIDDISH STORIES. *Edited by Irving Howe and Eliezer Greenberg. Meridian.* $1.95.

THE WAPSHOT CHRONICLE. *By John Cheever. Bantam.* 50¢.

NONFICTION

THE AUTOBIOGRAPHY OF WILLIAM BUTLER YEATS. *Anchor.* $1.25.

CONVERSATIONS WITH CASALS. *By J. Ma. Corredor. Evergreen.* $1.35.

THE DRAMA OF LUIGI PIRANDELLO. *By Domenico Vittorini. Dover.* $1.98.

FOUR EXISTENTIALIST THEOLOGIANS: MARITAIN, BUBER, BERDYAEV, TILLICH. *Selected by Will Herberg. Anchor.* $1.25.

THE GENIUS OF AMERICAN POLITICS. *By Daniel J. Boorstin. Phoenix.* $1.35.

THE JAZZ MAKERS. *Edited by Nat Shapiro and Nat Hentoff. Evergreen.* $1.95.

MEMOIRS OF A REVOLUTIONIST. *By Dwight Macdonald. Meridian.* $1.45.

THE ORIGINS OF TOTALITARIANISM. *By Hannah Arendt. Meridian.* $1.95.

PATHS IN UTOPIA. *By Martin Buber. Beacon.* $1.50.

RELIGIOUS ART. *By Emile Male. Noonday.* $1.65.

1066 AND ALL THAT. *By W. C. Sellar and R. J. Yeatman. Everyman.* 95¢.

THOREAU. *By Henry Seidel Canby. Beacon.* $2.75.

Assembly Line

By Adrien Stoutenburg

HENRY had something on his mind
beyond the folderol of birds,
or horses waltzing in a field,
or loafing trees. Henry inclined
toward something practical and square,
and built it black and built it cheap
with wheels to last an average trip
(and, for emergencies, a spare).
Henry had hit on something new
to fill up dinner pails and time
and occupy men's noisy hands
and start a factory or two.

History was bunk, Henry averred
and turned a crank and set a spark,
honked at the corn and shimmied out
headlong across a neighing world;
plowed frogs and leaves and eagles
under,
corrected mountains, fixed the dark,
followed a rainbow, found instead
the freeway's hot and surly thunder—
and at the end a twitching flare
like a red bush. History is junk.
Beneath, the earth is six feet deep;
the grass is optional and spare.

Rembrandt

Continued from page 19

fetched from 115,000 to 300,000 francs in the 1880s and 1890s, can now be had for 3,000 to 7,000 francs, or the price of a not-too-sumptuous dinner in a three-star Parisian restaurant. Pictures by J. L. E. Meissonier, similar in theme to de Neuville's and even more scrupulously painted, brought 125,000 francs in 1881, 336,000 francs in 1887, and 272,000 francs in 1892. Such Meissoniers will bring only $400 to $900 today. The limp and alarmingly virtuous nudes of W. A. Bouguereau, without whom no salon of the 1900s was considered properly decorated, have withered price-wise from $7,000 to $10,000 to barely $1,000.

Even in the relatively relaxed realm of the Americans has fashion-change exacted drastic tolls. Quickly coming to mind is the devastating decline from their erstwhile price peaks which hit—unexpectedly and unpredictably—the works of the tremendously popular Georgia O'Keeffe. Similarly, among a host of available examples, the present prices on William Merritt Chase and Charles Gruppe are literally decimated from their tags of the 1930s.

The once red-hot popular etchers of the first two decades of this century—Whistler, Zorn, Reinhardt, Bone, Heinzelman—have also been put through the price wringer. Typically, one such collection, which had cost the owner $25,000, barely brought him $3,500 at a recent sale.

Corot exemplifies a painter whose works have risen, fallen and risen again, by changes in fashion within the artist's own work—inexplicable on logical terms. First, Corot enjoyed a long ascendancy from 1875 to 1910, with a high plateau maintained until the late 1920s, especially for the misty, opaque landscapes of his prolific middle period. Then ensued a precipitous and long-continued decline, reversed by a sudden remarkable return to popularity since 1953. *But* the return to popularity has not been of the formerly high-priced middle period landscapes. His early Italian scenes and figure pieces, once ignored, have risen phenomenally. For instance, in 1927, his "Sicilian Odalisque" was sold to Paul Rosenberg for $30,000. In 1952 the same picture was sold at Parke-Bernet for $18,500. Now his figures of the same style and period are being bought for $70,000, and more, in private sales (one has recently been offered by a major New York gallery for $125,000).

Can we still believe that pictures

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will afford protection against inflation as trustworthy as measurable, material property?

The recent sale of a painting, "Christ Healing the Blind," at Christie's, the London auctioneer, on May 9th last, perfectly demonstrates the complete absence of objective value in determining the "property's" price. It shows how the attachment of a name to a picture can mean the difference between a market price in six figures and the proverbial tinker's damn. Known as a Tintoretto, the picture brought less than $100 at its previous sale in 1888; but when reascribed to El Greco, the same paint-covered canvas incited feverish bidding and a sale price of $105,840.

Comparably, a "Virgin and Child" credited to Giovanni Bellini, fetched $150,000 from Jules Bache in 1928; in 1945, still credited to Bellini, but with critical reservations by art-experts, it brought only $5,500 at the Kende Galleries.

A CANDID reflection of, and perhaps direct influence on the art market, is critical appraisal. It is not altogether cynical to say that art-critics also are frequently influenced in their fervor by what happens to be fashionable and expensive.

The fortunes of the Jarves Collection, the famed assemblage of early Italian masters, strikingly demonstrates how even the Old Master category is susceptible to oscillations in critical as well as material appraisal. Purchased in Italy during 1853-1855, Jarves offered them intact to the City of Boston for $20,000 without eliciting the slightest interest. "The Crayon," publicizing the offer, referred to Jarves "pre-Giottesque ligneous daubs." Put up at auction in 1871, for want of a better offer the collection was sold to Yale for $22,000, with one of the art professors terming it "four or five times the pictures' value." Even Henry James in 1898 spoke of its "stiff saints and angular angels, with ugly madonnas and uglier babies." It was not until 1914 that enthusiasm sufficient to warrant the importation of Osvald Siren, the art historian, developed. Commissioned to re-catalogue and expertize the collection, Siren was quoted as saying they were worth "at least a million," with just one of the items rating insurance coverage of $75,000. A well-known New York dealer now "conservatively" estimates the collection at $4,000,000.

A taste for David Teniers, the seventeenth century Dutch genre painter, began in the eighteenth century and lasted until the twentieth, waxing as it went. As prices increased, so did the enthusiasm of the critics. His picture "Le Dejeuner de Jambon," grew in value from 2,600 florins in 1765 to 77,000 gold francs in 1868. *The Art Journal*, in an article of 1851, said "his paintings resemble the writings of Sir Walter Scott. . . . His genius was a universal genius." Subsequently, the prices for Teniers have notably declined, and so has the critics' opinion.

Estimates of the Spaniard Murillo have similarly been geared to market fashion. In 1873, this painter's "Immaculate Conception" was sold to the French Government for the equivalent of $110,400, a lordly price for any picture in those days. The English critic William B. Scott spoke of him as "The greatest painter Spain has ever produced." By 1948, to Helen Gardner he offered only a "too soft and sentimental prettiness"; the highest auction price for a Murillo in 1951-1952 was 600,000 francs or $1,875.

In 1848, Theophile Gautier called the works of the Barbizon painter Diaz de la Pena "pearls, brilliant as precious stones, prismatic gems and rainbow jewels"; the English critic Thomson D. Croal, in 1890, called the School "the admiration of the artistic world." It is not surprising that among the Barbizons in the Yerkes Sale of 1910, a Millet fetched $44,000, a Daubigny $17,500, a Diaz $30,000, a Troyon $60,500, and a middle period Corot $80,500. But by 1925 Clive Bell was saying that Daubigny "produced pictures as Lord Leverhulme did soap," and by 1952 an excellent Daubigny was sold at Parke Bernet for $725.

On what logical or otherwise discernible grounds has the great decline occurred in the demand for Troyon, Diaz, Monticelli, Munkaczi and Rosa Bonheur? What definable factor accounts for the complete present-day neglect of the English Pre-Raphaelites? On what basis can we confidently estimate the future course of the current multi-pyramided prices for Rouault, Dufy, Pissaro, Gauguin, Picasso, Vlaminck?

As everyone realizes from the publicity and glamorization attending the sales, with auctions now "automationed" on closed circuit TV, many collectors are amassing enormous profits. The popular international art market, concentrated in high-priced pictures of the Impressionist. Post-impressionist and School of Paris groups, has afforded enormous gains. Manet, Degas and Renoir, when available at all, command prices ranging upward from the $100,000 bargain basement. Four minutes of bidding at the Lurcy Sale, November 7, 1957, sufficed to raise Renoir's "La Serre" to $200,000. Pissarro, Sisley, Bracque and Morisot sometimes change hands at a 100 per cent profit between sales. Gauguin, Van Gogh, Cezanne and Seurat, where obtainable, will realize almost any fantastic figure a coterie of buyers is willing (and even anxious) to pay. Matisse, Picasso, Bonnard and Vuillard are others in the cheap-at-any-price category. As is known to all and sundry, Aristotle Onassis paid $297,742 for Gauguin's "Still Life with Apples" (a picture which originally brought the artist $40). And in October 1958 at Southeby's in London's West End, the astonished auctioneer sold seven post-impressionist paintings, in twenty-one minutes, for a total of $2,186,800—which sale registered a trebling of prices fetched by the Weinberg pictures in the same auction rooms just fifteen months before.

It should be realized, first, that the "sky's-the-limit" boom has been in a special and relatively narrow segment of the picture world. Second, and even more disturbing, is the analogous behavior exhibited by today's wealthy art "investors" to the feverish bidding-up of the Barbizon School and eighteenth century English portraits in the two previous periods cited. The able and willing purchasers, now and then, to an astonishing degree limit their interest to the comparatively few "hot" artists.

"WHAT better investment do you want than a Picasso or Bracque, on which you would have quadrupled your money in ten years ago?"

The proponents of this, the most popular argument on behalf of the collecting-investing characterization, should be reminded that each dollar you might have staked on the musical hit "My Fair Lady" would have already brought you $4.40. The front-running stallion, "Round Table," has fetched Arthur Hancock a tidy $1,336,365 for his $150,000 purchase price. And a certain "Miss Profit," a correctly named filly, fetched no less than $5,797 for each $2 bill put on her daily double ticket at the Detroit Race Course last year—for a performance lasting two minutes and fifty-seven seconds, *not* ten years. Highly profiable incidents, yes? But they surely do not justify conferring an *investment* status on play-angeling or pony operations.

Reliance on "scarity value" to insure the continuing value of an artist's work—a belief widely professed—constitutes a popular foible chronically engaged in to rationalize boom excesses in many areas. Actually, *scarcity* of a particular artist's product is completely ineffective in overcoming incidence of fashion change. The simple truth, historically

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demonstrated time and again, is that scarcity exerts an influence only if and while the artist is in fashion. Vermeer, Van Eyck, and Giorgione are typical of the artists who were always scarce, but became valuable only after they came into fashion.

IT IS widely contended that at least the "Old Masters" offer a dependable, fashion-proof investment medium, with a hedge against inflation. It is true that fashion continuing over a sufficient time-span may become a tradition, and this attaches relatively stable values to the Old Masters. But even in this relatively stable area, tradition gets upset—sometimes from sociological change. While the value of many of these "Blue Chips" has, of course, risen over the years, there have been some, such as Teniers, Murillo, and Salvator Rosa, who have undergone drastic and wholly unforeseeable declines.

It must also be realized that even those prize rock-ribbed "investment" exhibits, the Rembrandts and Raphaels, do not approach the return guaranteed to you from a riskless investment in Government bonds. *Perhaps* the million dollars paid by Mr. Andrew Mellon for the Cowper Madonna of Raphael, now in the National Gallery, Washington, could be recouped today. But the same amount, used to purchase U. S. Government Bonds at the same time would have brought him a cool $2,671,000. Nor has the "investment" return on this relatively stable area of the picture world approached the performance of common stocks. On all listed industrial common stocks the yield from dividends and growth in market value *has averaged 10 per cent annually over the eighty-six-year interval since 1871.*

Highlighting the separateness of the art investment worlds in the split personality strikingly revealed by so many art-collecting financiers, Mr. J. P. Morgan, reigning at Broad and Wall, would agree on an interest rate or underwriting profit only when determined with slide-rule precision. But for art objects he could spend millions on trust, and sometimes with a casual "wrap it up!" on the way to a waiting steamship. And while some of the accounts of the abject surrenders of Messrs. Mellon, Frick, Kress, Altman, *et al,* to the hypnotic blandishments of that Svengali of picture selling, Lord Duveen of Millbank, may be apocryphal, surely their antics in that area were completely foreign to their ordered methods so inflexibly embraced in the business world. The contemporary empire builder, Mr. Allen P. Kirby, in his financial master-minding, surely practises an austerity foreign to his collecting of pictures along with penny dreadfuls.

Mrs. Gladys Robinson, who recently cashed in a tidy $1,800,000, embodying her share in the multi-profitable sale of the Edward G. Robinson collection to Stavros Niarchos in February 1957, for her future security is now engaged in *investing* the proceeds in Triple A municipal bonds.

Particularly frank and realistic is Robert Lehman, senior partner of the No. 1, 2, or 3 investment banking firm of Lehman Brothers, and collector No. 2, 3, or 4 of art. Chatting with us in his Vuillard-and Vlaminck-adorned office at One William Street, following his firm's receipt of a $165 million underwriting check, he heartily agreed with our thesis that any material gain from art is windfall and pointing to the picture-covered walls, he voiced this investment-disclaimer, "This category of my assets I consider pure speculation."

Do you want to buy a Rembrandt as a fashion-proof investment? Huntington Hartford once had the same idea. The "Portrait of a Dutch Admiral," from the Folliott Collection, was sold at Sotheby's, May 14, 1930, for £18,-500, the highest price of the London season. In the 1930s Mr. Hartford bought it for a sum in excess of $200,-000. After trying for years to get his money back, he gave it to Columbia University for sale to promote research in the Department of Neurology. It is still there. If you are interested, try getting in touch with the College of Physicians and Surgeons, and ask what they will take for it. Even a Rembrandt isn't in the fashion vanguard any more.

Yes, Rembrandts and Gauguins should be bought with the expectation of generous interest and dividends. But in the form of aesthetic pleasure, not cash!

A History of American Taste

"The Proud Possessors: The Lives, Times, and Tastes of Some Adventurous American Art Collectors," by Aline B. Saarinen *(Random House. 424 pp. $5.95), with emphasis on the more colorful personalities involved, covers an offbeat area of Americana. Written by the associate art critic of* The New York Times, *the work is reviewed by Dr. Alfred Frankfurter, who has for the past twenty-two years been editor of* Art News.

By Alfred Frankfurter

COLLECTING, in its sense here, began—if not with Neanderthal private collectors of then-archaic arrowheads—modernly with the Central European monarchs and princelings of the Baroque Age, who gathered for their *Wunderkammer* such curiosities as enormous conches and meteorites and the skeletons of two-headed bats, along with Roman coins and fragments of Greek torsos. And collecting still begins when small boys gather series of matched marbles or, to introduce an early esthetic note, pin-ups and the pictures of ballplayers that used to be packed with cigarettes (they come with bubble gum nowadays).

It is this basic human instinct, classifiable somewhere between the natural one of the squirrel and the mythical compulsions of King Midas, which Mrs. Saarinen here celebrates in its American emanations since the last decades of the nineteenth century. Her fifteen sparkling, perceptive chapters are each a vignette of one principal figure who stands for an epoch or a type of collecting personality; thus it does not pretend to be a history of collecting (God forbid), and is instead a spotlight on collecting. But let's, as the phrase goes, face it: more than half of Mrs. Saarinen's collectors, being good copy, must be ranked a good deal closer to squirrels and small boys with pin-ups than even to Midas, if eighth-century B.C. Phrygian gold is any clue to his taste.

For taste, in its positive sense (*i.e.* good taste or, better, individual taste) has been the rarest commodity among the group here starred. Mrs. Isabella Stewart Gardner had it: a sort of robust vulgarity which vividly embraced the classics, whether Charles Eliot Norton's reading of Dante or Bernard Berenson's exquisitely chosen Italian pictures. So did the elder Pierpont Morgan, who was in love with history and projected himself into it as once did Lorenzo de' Medici, Bonaparte, and Kaiser Wilhelm II, yet formed out of all the application of his tremendous power and wealth a virile, individualistic taste. John G.

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Johnson was not unlike him, but was forced into still more positive expressions of his eye (as in at the time the then not yet so popular and expensive Flemish primitives) by the relative limitation of his purse (mere millions against hundreds of millions). More sensitive, and productively eccentric, was Charles Freer, who really understood great phases of Oriental art before any Western collector, even the comparatively precious Goncourts.

The extrovert, trumpeting John Quinn had perhaps the keenest flair of the few tasteful ones in this group. With the Havemeyers, he was the only one (except for Albert Barnes, who is often referred to but not fully described here) who was courageous enough to collect on a Morganatic scale the works of his near-contemporaries and contemporaries—with conspicuous success, according to the verdict of present-day standards. Then there are two curious puritanical specialists: Katherine Dreier, with her Marcel Duchamp-guided taste for mathematical abstraction, and Edward Root, with a rather sweet sense of mission in buying, and thus doing good, among contemporary Americans.

FROM there on, it is sad to report the American collecting line runs rapidly downhill in terms of the history of civilization. Unless, of course, one substitutes for the picturesque but either hopelessly vulgar or drearily overadvised and thus neutralized big and small names here, the few quiet men who have contributed infinitely more to the true riches of their country. They distinguish themselves principally from the amusing figures here by the simple fact that they appear to have read before they bought. But it is hard to make a widely enjoyable book out of such nonexhibitionistic men of superb taste and of finished, erudite collections as Grenville Winthrop, Paul J. Sachs, Robert Lehman, Stephen C. Clark, James T. Soby, Robert Tannahill, or Carroll Tyson.

This is no discredit to Mrs. Saarinen, because what she does give is a much broader and truer picture of the range of taste in this country. She gives it wittily and wisely, utilizing all her unusual experience as a newspaper critic—and, indeed, as a scholar (for it would be a pity if the readableness and pleasurableness of this book were to obscure its unique place as a kind of cultural study). Some of the chapters—those on John G. Johnson, Charles Freer, the Havemeyers, and John Quinn—have the advantage of first utilizing hitherto unavailable letters and other documents which are of real import to the history of taste. But, best of all, the book is great fun.

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PRE-CHRISTMAS RECORDINGS

The Louisville Decade

By OLIVER DANIEL

IN 1948 IT BEGAN. Now, ten years, one hundred composers and $780,000 later the Louisville Orchestra has reached its one hundred-eleventh premiere of a commissioned work and the thirtieth recording in its subscription series. While this splendid series has been made possible largely through the generosity of the Rockefeller Foundation, no composer has seen fit to write a Rockefeller Concerto or even do a fantasy on some such appropriate choral melody as "How firm a foundation." Johann Gottlieb Goldberg, for whom Bach wrote his "Goldberg Variations," did better in his own private public relations and, for that matter, so did the Margrave of Brandenburg with his Concertos. True, Rudolf is less remembered by name than he is as the Archduke for whom Beethoven wrote his "Archduke Trio."

In surveying the result of the Louisville Project, one finds works that are superb, some merely good and, as might be expected, some downright tawdry. It is curious that some of the most renowned names are attached to the lesser works and many of the surprisingly fine works come from the less highly esteemed quarters. Perhaps one of the most remarkable revelations is the superb playing of the Louisville Orchestra and the unerring rectitude of conductor Whitney, who has tackled each new work with perception and sympathy.

The concluding disc in the 1958 series contains works by Piston, David Van Vactor, and the bearded Danish giant, Niels Viggo Bentzon. From Piston one expects craft, taste, style, and form: his Serenata satisfies all expectations. Here Piston wrestles with no new problems, probes no new depths, but rather self-contentedly has created a highly agreeable work. Van Vactor, who is perhaps better known as the conductor of the Knoxville Symphony Orchestra, emerges as an intriguing composer, though not one to storm any heavens. On the preceding disc (LOU-58-5) Roger Goeb and Gail Kubik have both fashioned works that have the "made in America" label sharply imprinted on them. Goeb has a remarkable sense of orchestral texture: it is almost nubby, richly though still plainly homespun. It is not of the costly or silken variety. Goeb is developing a strong individuality and an easily recognizable sense of style. Repose, however, is not one of his cultivated attributes. Neither here, nor in his impressive Third Symphony (recorded by Leopold Stokowski) does he allow his listener to rest. There is an ever-present sense of agitation and busyness—but perhaps this is a characteristic of our time. But one is eager to repeat the work and find in each repetition something of interest and intrigue.

Gail Kubik's Second Symphony seems more eclectic, and in contrast with the severe economy of Goeb seems almost spendthrift. Consciously imitating the early nineteenth-century form of symphony, it inadvertently acquires one of the defects of those works of heavenly length—there is almost too much of it "in the coming bye and bye."

Meyer Kupferman's Fourth Symphony (LOU-58-4) is likewise eclectic, and knowing that much of the material is based on the three-note motive "*Muss es sein?*" ("Must it be?"), which Beethoven used in his last quartet, one may be too sharply critical and ask, "Why must it?" Well, since it *be*, let us enjoy it, for it is a work of very agreeable, moody, imaginative meandering. No one will haggle, ponder, quibble, or quarrel about its musical problems; the material is used professionally and the result is satisfying.

Its companion piece, Carlos Surinach's gay "Feria Magica," is an unabashed splash of Spanish color. How refreshing in a world of musical tension and tumult to find a brief work of this sort that goes along in its own merry way! It is doubtful that any other composer today could evoke the spirit of Spain in music more brilliantly than he. As a composer writing in the Spanish idiom, he is one of the most peculiarly adroit that that sunbaked land of inquisitions and paellas has ever produced.

Vastly different is music by Arthur Berger, which is often problem-prone. His is not music of the limpid melodic flow but rather something born of thought and considerable spiritual wrestling. It is not a comfortable companion for ordinary listening, and I often find that it is easier to admire than to enjoy. But music that one first admires wears better with time and repeated hearings, and in the long run Berger's "Polyphony" may be one of the works to which one returns to savor its ingenious construction.

Two Russian-born composers, Alexei Haieff and Nicolas Nabokov, are coupled (LOU-58-1) in works that show tangencies to their origins. Haieff's three-part Ballet opens with variations on a lugubrious theme reminiscent of the "*Dies Irae.*" It is followed by a sprightly interlude and a concluding movement called "Amusements"—this being a polonaise, waltz, can-can, and two marches. Somewhat less Stravinskian than has been Haieff's wont, this is a charming suite, one which would be ideal fare for choreographers of the Balanchine persuasion.

Nicolas Nabokov's "Simboli Chrestiani for Baritone and Symphonic Orchestra" deals with serious, deeply felt religious subjects. So much thought is evidenced by the composer's notes that one approaches the work with some hesitation. Any question is dissipated with the first notes of the music. It is so deeply and inevitably Russian that a customs inspector might not believe the word "American" on Nabokov's passport. It is written in the broad dramatic manner of Boris—of the deeply moving Russian ecclesiastical chants, of the richly sonorous symphonic and operatic manners. Nabokov disdainfully adjures all of the fashionable trends and succeeds in creating a piece devoid of the pompousness his own notes suggest. It is dramatic, exciting, and moving, and it is superbly sung by soloist William Pickett.

STILL more daring in going his own way is composer Lou Harrison, whose "Four Strict Songs for Eight Baritones and Orchestra" (LOU-58-2) are coupled on a disc with Peter Jona Korn's "Variations on a Tune from 'The Beggar's Opera'." When time and enough repeated hearings have winnowed the masterpieces from the rest, this set of songs may be among the finest. Definitely these are not to everyone's taste, but to me they are at moments extraordinarily beautiful and simple to the point of being unusually daring. Here Harrison strives for pure intonation and hence restricts his musical compass. Each of the songs is tuned to a different five-note scale. The composer says of them, "These are making-things-right-and-good-again songs" such as the Navaho Indians sing. Within his circumscription, Harrison develops a kind of ecstatic prayerfulness as he sings of Holiness: of the begonia leaf, the mountain's deer, and the star Aldebaran. In the succeeding songs he sings of nourishment, of tenderness

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and of splendor. The succeeding subjects—the meteorite, damp-darkened, crumbly soil, and the redwood tree—are not contrived. Lou Harrison lives too early a recluse's life along the Pacific Coast, where these elements are subjects for his daily spiritual nourishment. Deeply felt, touching, and exceedingly poetic, the text and music have the simplicity occasionally found in rare moments in the classics. These are rare moments too in the contemporary scene.

Korn's Variations, while skilfully designed, seem less impressive by comparison. But impressiveness was surely not his intention: these are finely fashioned in the best of many traditional manners.

SIGNIFICANT in another manner are the Variations by Elliott Carter (LOU-58-3). As he has done in his highly esteemed Quartet, Carter has approached the act of creating in diametrically different fashion from Harrison. His is not music simply to sing or feel: there is, in fact, nothing simple about it. But herein lies much of its power. All is thought out, carefully weighed, questioned, and pondered. One senses that all is born slowly, and to evaluate such a product one must hear it repeatedly. Only then does it reveal itself. Taut and difficult, this is withal wonderfully impressive music. Everett Helm's Piano Concerto on the reverse side, is a pianistically effective work—and there are not too many new piano concertos about.

Several composers, notably Otto Luening, Jacques Ibert, and Henk Badings, have written Louisville Concertos or Symphonies, and quite appropriate this is too, since although much attention has been paid to the Rockefeller participation in this excellent commissioning project, there is too little mention of the contribution made by the people of Louisville.

For while the Rockefeller Foundation has contributed the bulk of the funds, the orchestra has raised nearly $200,000, and many of the commissions in the past, as well as some in the present, stemmed directly from its own efforts. Such works as Virgil Thomson's splendid "Wheatfields at Noon," Milhaud's "Kentuckiana," Roy Harris's Second Piano Concerto, and William Schuman's "Judith" and Honegger's "Suite Archaique" were all commissioned prior to any Rockefeller participation.

All told the record is remarkably impressive. To conductor Robert Whitney and all who had the vision to embark on such a major project, the music world owes a profound debt.

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—ADELE FRANKLIN.

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"Art of the Fugue" for Strings

By WILLIAM RUSSO

BACH lost his sight at the age of 65, recovering it for a few hours before being struck with the illness which ten days later took his life. It was not only the sadness of Milton which Bach faced, however, but the sadness of being alone. For Bach, perhaps the most universal of all composers, was completely *de mode* during his last years. To be alone and neglected because of having been an experimentalist is understandable. A man who innovates can expect not much more. But to have taken one of the two or three most life-giving and rich music areas Man has known and to have *perfected* it, only to be passed by ostensible "progress"—that is an unwarranted bitterness.

It is with Bach's contemporary position in mind that we should view *The Art of the Fugue*. The fugue is the most complex of the contrapuntal forms. Like the other contrapuntal forms, its characteristics are less definable than, say, the sonata-allegro form.

The fugue is cerebral. But it need not be cerebral alone. Despite D. H. Lawrence, it is still possible to think with the brain, especially one as good as Bach's. Lawrence was partly right, though. The body does think. But the brain also feels. A good performance of a masterful fugue can be as available and as emotional to the uncorrupted layman as a Mozart song. The fugue is not a "fun thing," nor is it something from the laboratory and for the mathematician.

The music of *The Art of the Fugue* is serene, but not as a reflection of Bach's state of mind. He wrote it during his last years and in a sense it is an attack upon the homophonic Italian style which was to prevail uninterruptedly thereafter, taking even his own sons away from their heritage. This work is serene because it is a mature work—the work of a man who needs to fight problems of technique no more. It is serene because it utilizes a vocabulary and an idea of content which were intimately connected with large issues in the world: life, death, virtue, and God.

The Art of the Fugue was not written for particular instruments. That is, the parts were written more or less in the abstract. I do not feel that this indicates either an exclusive pedagogic bent (the title, for example, was not Bach's) though he certainly had direct and technical teaching in mind. Nor does it indicate a desire to make the music not for the ear but for the mind. I don't know why Bach evaded the issue in not orchestrating this piece, but I am sure that the music stands on its own as *sounded* music.

Because the work was not specifically assigned to instruments, it has provided a great source for various ways of performance. Perhaps the most common is for the organ. The work has also been performed on keyboard instruments, although there are some sections of it which are beyond the physical possibilities of a single piano or harpsichord; we often see the work performed by two harpsichords. Since 1927, when Graeser introduced his arrangement of *The Art of the Fugue* for orchestra, there have been many instrumental transcriptions made, several of them for string orchestra.

THE transcription which Arthur Winograd has made in a new MGM album (MGM 2 ER, $9.96) is on the whole quite good. The extremely difficult assignment of actual instruments to the original voices is made with great smoothness. The only objection I have is that the bass voice is often re-inforced an octave lower by double bass, and thus frequently at the wrong time, changing and harming the original melody's contour. This is analogous to putting a red filter over a Matisse; the basic proportions of red will be altered as will be the relationship between the varieties of red. Also unfortunate was the inclusion of the incomplete fugue—a magnificent work but incomplete nonetheless and Bach is above all never incomplete.

The performance here is good. The liberties taken are generally sensible. Often the group establishes and maintains a sense of time which even Leopold Mozart would have approved. The swells, particularly, are marvelously effected. And Mr. Winograd gets at the heart of the gaiety and dancing in the ninth fugue.

I do have some objections to the performance, however. In order to make the successive entrances of the basic motifs clear, Mr. Winograd so underlines them that the ear is not able to continue following the previously established line. Also, despite the frequence of a real rhythmic

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push, things often begin well rhythmically but don't continue so.

Between the three bottom voices in almost all of the fugues in this album, especially those with four or more parts, there exists an unfortunate no-man's-land occupied intermittently and uneasily by the violas. It is, of course, difficult to get enough "presence" on an inner voice, especially when the part is played by the viola in its least powerful register. This problem can be solved. It is not solved here.

A most serious error in this performance is the dissimilar phrasing between the sections of the string orchestra. When the same motif is played *da dee dee da da* by the first violins and then, in the next measure, played as *da da da dee dee* by the celli, the result is ungracious in the extreme.

To the layman or to the professional the most observable and disconcerting defect here is the sound, which is thin and sometimes salon-like. Perhaps there are not enough strings here. If there are, they were recorded ineptly. It is not that Mr. Winograd's string orchestra has a chamber group quality rather than an orchestra quality. Obviously there is nothing wrong with the chamber sound. Here, though, the group sounds like a chamber group aspiring to be an orchestra. And this is unforgivable.

Beethoven's Opus 133, *The Great Fugue* is included in the above *Art of the Fugue*, as the fourth side of a two-record package. At first *The Great Fugue* was the concluding movement of the B flat quartet Opus 130. Beethoven reconsidered, however, and decided to make it a separate piece. It is most often played as such. It is often played by larger groups of strings (including double basses) because of its dramatic and powerful nature.

It does indeed tax a string quartet and at times seems to go beyond the possibilities of only four men—especially in terms of volume. However, I prefer the original form to the string orchestra performances which I know, including this one. The use of the whole string section gives the work an orchestral quality which it does not essentially have, no matter how strongly it pushes against the outer limits of string quartet playing. The sections of a string orchestra have a sheen which lack the ferocity of solo instruments in a string quartet. So, despite increased volume, there is not necessarily increased strength. Mr. Winograd's performance of this work is moving and able. His *tempi* are fine and the violins sing in the first *allegro*. Mr. Winograd certainly shows his abilities and talents in this album.

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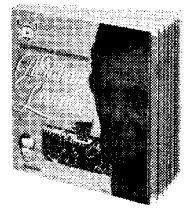

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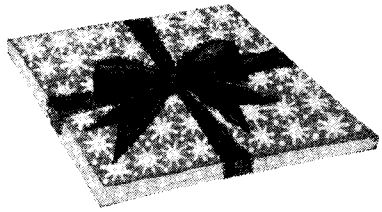

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Big Band Jazz

NOW that Junior is grown up and able to buy a Christmas present for the Old Man, perhaps it would be well to remind him that there were giants in the jazz-band business when father was a boy, even as now, and the music they made is still worth listening to. Indeed some recent issues and reissues stemming from favorites of the Thirties and Forties have more music per inch of groove than most of the palpitating matter produced by today's prodigies, and might be a welcome way of saying "Merry Christmas" to Pater.

Top hole in this respect goes to those clever chaps Eddie Sauter and Bill Finegan, who have not only put their heads but also some choice material of another day together in a disc called "Sauter-Finegan Memories of Goodman and Miller" (RCA Victor LPM 1634, $3.98. This is not one of those tiresome "tribute" albums, in which somebody's stylistic pockets are picked in the guise of flattery, for Sauter's side is composed of the famous "originals" he wrote for Goodman while Finegan devotes himself to the matter on which he worked for Miller.

Moreover, each has brushed the fly specks off the original scores and introduced some new whimsicalities which make better listening than before, especially in the case of Sauter's highly creative pieces. What is even more remarkable is that the style itself, regarded by some as outmoded and passé, is revitalized by a kind of precision in execution and bounce in feeling under Sauter's direction which the same material has not had recently in Goodman's own performances. Chief miracle is the creation of a synthetic Goodman clarinet operated by Walter Levinsky, a name new to me. Of course, it is much easier to imitate a style than invent one, and the latter will always be Goodman's glory. But Levinsky goes much beyond mere execution of the solos in "Clarinet à la King" and "Benny Rides Again"to an expression of feeling attractively his own.

The Miller side, while entertaining, is less distinctive: the material does not lend itself so well to updating, and there is nothing equivalent to Levinsky's clarinet to spark the results. However, the sound on the new "Brown Jug," "Sunrise Serenade," "Swing Low, Sweet Chariot," and "Song of the Volga Boatman" (also borrowings from Tchaikovsky and Beethoven) is outstandingly good, and Finegan knows, of course, how to make the most of his arrangements.

In the area of reissues rather than re-creations of a bygone fashion in arrangements is RCA Victor LPM 1632, $3.98, devoted to Axel Stordahl backgrounds for the voice of Frank Sinatra. They begin, of course, with the typical arrangements of Sinatra's period with Tommy Dorsey ("I'll Be Seeing You," "Fools Rush In," and "We Three") and proceed to another phase, in which Sinatra was on his own but Stordahl was still giving him the audible platform on which to operate. That this soft-voiced, ingratiating singer should metamorphose into the brash, egocentric of today is a kind of caterpillar-butterfly progression in reverse. Included in the Stordahl sequence are "Lamplighter's Serenade," "Night and Day," and "The Song Is You."

Digging deeper into its vaults for one in a series of issues called "The Jazz Goldmine," RCA's researchers have produced for the Camden label (CAL 459, $1.98) a dixtet of collectors' items from the output of Duke Ellington. Titled "Duke Ellington at the Cotton Club," they include "Stevedore Jump" and "Hot Feet" from the earliest session in March 1929 and "Creole Rhapsody" from the latest, in June 1931. This was the band of Barney Bigard, Johnny Hodges, Harry Carney, Cootie Williams, Arthur Whetsol, Tricky Sam Nanton, Wellman Braud, and Sonny Greer—in other words, of the ensemble with which Ellington made his impact on jazz. The pieces vary in quality, but at their best—"Cotton Club Stomp," "Saratoga Swing" (one of the first efforts by a small Ellington "jam" ensemble), "Ring dem Bells," and "Creole Rhapsody"—they show the qualities of imagination, musical sophistication, and driving power which Ellington and his men brought to the cruder, elemental, and circumscribed jazz that was being played at the time. To have all these, and such other famous sides as "Shout 'em, Aunt Tillie" and "Arabian Lover" for a mere $1.98 will bring joy to everybody but those who have been guarding their Ellington collection as an eventual supplement to Social Security. The sound is surprisingly good.

Practically alone of the big band jazz groups active in 1929, Ellington has coursed along, year after year, to a current condition documented by Columbia CL 1245, $3.98, devoted to "Newport 1958." Remarkably enough, Carney and Hodges are still (or in Hodges's case, again) with him, as the anchor men—along with Ellington—of one of the most brilliant groups he has ever had. But it is a tribute to the richness and fertility of Ellington's mind that, if you don't have Columbia CL 1245, you don't have any of the ten pieces on it. And if you don't, you couldn't possibly know what Ellington has been up to of late.

He was certainly "up" for this occasion, as the sequence attests: "Just Scratchin' the Surface" (a rhythmic overture"); "Los Gatos" (with "Cat" Anderson whistling out Bs above high B on his trumpet); Paul Gonsalves sighing melodically in the tenor of "Happy Reunion"; a "Multicolored Blue" by Billy Stryhorn for Johnny Hodges's alto, and the voice of Ozzie Bailey; "Princess Blue" (to commemorate the Command Performance for England's Margaret at Stratford, Ont., a piece which Ellington characterizes as "a hint of a tint"); "Jazz Festival Jazz" (which capsulizes the new and the old, sometimes at the same time); the riffy "Mr. Gentle and Mr. Cool" (another essay in musical criticism), the merely exhibitionistic "Juniflip" for Clark Terry's flugelhorn; a delightfully humorous dirge in which Carney is joined by his disciple of the baritone sax, Gerry Mulligan (the title, "Prima Bara Dubla," is a kind of pig Spanish for "First Baritone Duet"), and finally "Hi Fi Fo Fum." Here Ellington's current percussionist, Sam Woodyard, puts together some skin and metal effects which, with the jubilating refrains, bring to a climax one of the most remarkable hour's performance ever put together in the name of big-band jazz. —I. K.

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KINGSLEY DOUBLE-CROSTIC NO. 1289

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. More familiar name of the Alpine peak, Mont Cervin.	187 42 109 102 176 34 131 86 194 172
B. A person able to use either hand with equal facility.	20 105 117 81 101 77 127 98 48 161
C. Inordinate attachment to foreign customs, manners, fashions, etc.	91 155 116 111 58 68 120 10 197
D. Famous bathing beach in the Pacific.	1 139 46 26 190 66 85
E. Lure.	141 11 156 29 63 44
F. Abandoned, to meet some situation alone (not in Webster as a phrase; 3 wds.).	30 193 60 165 142 153 122 103 177 82
G. Kinsman to the father of Desdemona.	70 167 163 3 80 143 23 9
H. An indeclinable noun.	83 17 14 183 191 104
I. Rubella (2 wds.).	198 24 35 209 140 108 21 41
J. Abiding place of supreme rapture (3 wds. from Mohammedan religion).	171 31 6 144 12 208 59 175 124 36 136 188 132 180 189 150
K. Specifying a traveling case for use on very short journeys.	115 154 4 62 112 200 96 148 27
L. Paternity, esp. of God.	166 207 84 76 158 7 15 57 61 13

DEFINITIONS	WORDS
M. One who disentangles something.	181 5 174 50 43 202 107
N. Very ancient.	87 196 123 8 157 95 25
O. Villain in stage slang (2 wds.).	135 18 162 2 179 106 201 74
P. Flower in "Paradise Lost" by which the archangel Michael enabled Adam to foresee the future.	22 33 133 97 199 28 71 138
Q. In electricity, resistor for regulating a current.	55 192 94 32 114 195 149 92
R. In music, the keynote with its harmony (2 wds.).	147 37 52 151 65 160 110 93 182 49
S. Clumsy in the use of both hands.	73 159 169 186 89 164 79 126 134 75 16 19
T. Well watered.	78 204 130 69 152 170 173 118 125
U. A story of no great length having the construction of a longer kind.	184 64 47 206 39 137 185 119 129
V. Wagnerian heroine who should never have taken that drink.	113 72 51 205 40 145
W. Bestowing patronage because of favoritism of relationship.	100 54 128 203 67 90 56
X. Resembling a gooseberry.	53 146 121 88 178 38 45 99 168

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

						1 D	2 O	3 G	4 K	5 M	6 J	7 L		8 N	9 G	10 C	11 E
12 J	13 L		14 H	15 L	16 S		17 H	18 O	19 S	20 B	21 I	22 P		23 G	24 I	25 N	26 D
27 K	28 P	29 E	30 F		31 J	32 Q	33 P	34 A		35 I	36 J	37 R	38 X	39 U	40 V		41 I
42 A	43 M	44 E		45 X	46 D	47 U	48 B	49 R		50 M	51 V	52 R	53 X	54 W	55 Q		56 W
57 L	58 C	59 J		60 F	61 L	62 K		63 E	64 U	65 R	66 D	67 W	68 C	69 T	70 G	71 P	
72 V	73 S	74 O		75 S	76 L	77 B		78 T	79 S	80 G	81 B	82 F	83 H	84 L	85 D	86 A	87 N
88 X		89 S	90 W	91 C		92 Q	93 R		94 Q	95 N	96 K	97 P	98 B		99 X	100 W	101 B
	102 A	103 F	104 H		105 B	106 O	107 M	108 I	109 A	110 R	111 C	112 K		113 V	114 Q		115 K
116 C		117 B	118 T	119 U		120 C	121 X	122 F		123 N	124 J		125 T	126 S	127 B		128 W
129 U	130 T	131 A	132 J	133 P	134 S		135 O	136 J	137 U	138 P		139 D	140 I	141 E		142 F	143 G
144 J	145 V	146 X		147 R	148 K	149 Q	150 J		151 R		152 T	153 F	154 K	155 C		156 E	157 N
158 L	159 S		160 R	161 B	162 O	163 G	164 S	165 F		166 L	167 G	168 X		169 S	170 T	171 J	
172 A	173 T		174 M	175 J	176 A		177 F	178 X		179 O	180 J	181 M	182 R		183 H	184 U	
185 U	186 S	187 A	188 J		189 J	190 D	191 H	192 Q	193 F	194 A		195 Q	196 N		197 C	198 I	199 P
200 K	201 O	202 M		203 W	204 T		205 V	206 U	207 L	208 J	209 I						

Solution of last week's Double-Crostic will be found on page 14 of this issue.

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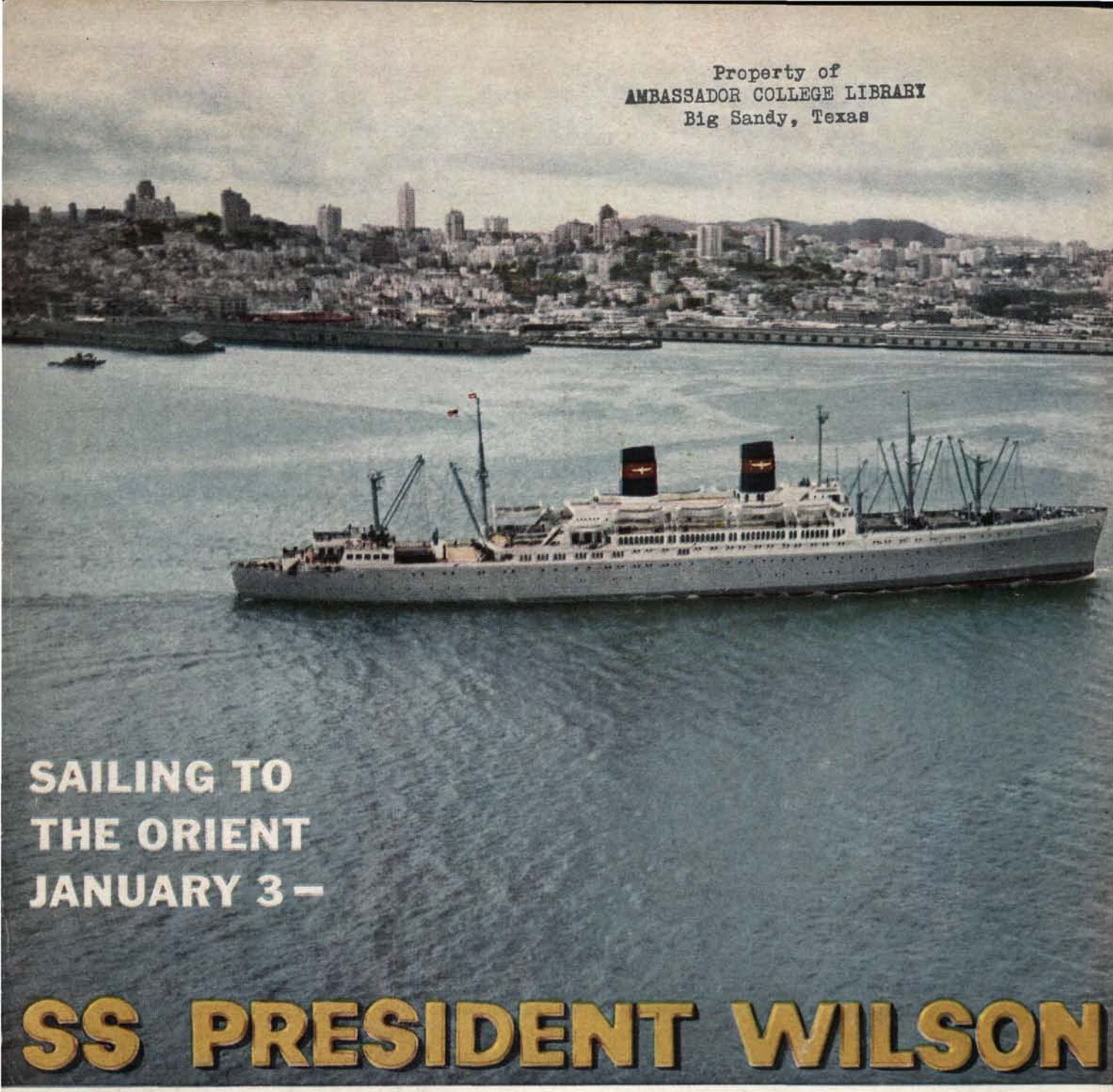

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